STAGE BROADWAY SCREEN

VARIETY

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CHILDREN'S SCREEN TASTES

1st Season's Critics' Box Score Sees Coleman (Mirror) in Lead

Variety's box score on dramatic reviewers of the New York dailies for its first seasonal percentages of the new season is based upon 27 retiring plays, since Aug. 6, all fold ups.

This about parallels the records of previous seasons for the five years Variety's scorer has been tabbing the guessers. Usual average prevails of one success out of three attempts, with Paddy Cain hugging the others.

Right now or until last Saturday Robert Coleman (Mirror) is in the lead. Coleman picked 13 out of the 20 flops he noticed before they blew.

John Atkinson (Times) winner of last season's full scoring, is fourth on the early listing. Present rating is no decided criterion, since several plays current are hanging in the air. Many another is to come and go before the final score is again printed next June.

St. John Ervine, English guest critic of the World, is included in the first list, though the British reviewer has passed upon but seven of the departed. Of those seven, St. John was correct with five and erred twice. His rating of .714 would place him first could he be so located with the few reviewings, in justice to the others.

Mr. Ervine appears to see all New York shows strictly through English eyes. Gauged by some of his critiques on plays still runniing, the English visitor is apt to do a complete pratt fall in the box score when he finally migrates back to Lunnon.

Restored

Coleman and Winchell (Graphic) have been restored to the box score. They were debarred for a time last season through Coleman appearing to loaf on his reviewing, while Winchell was accused of picking his spots, after the Shuberts gave him air. While the Shuberts are

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Warners' Net for '28

A reliable report says that the net profit of Warner Brothers for 1928 will be between $8,000,000 and $9,000,000.

This will give the Warners the highest net of any single organization in the show business for this year.

Jersey Kids Promise to Behave If House Reopens

New Milford, N. J., Nov. 6.

Bad boys of the town have capitulated and have joined the less boisterous in a petition to restore the flicker drama to the opera house. The petition carries assurance of good behavior and has prompted Joseph Battaglio, operator, to try pictures again this week.

Battaglio closed the house several weeks ago, claiming the youngsters' unseemly conduct inside and out of the amusement emporium was too much for him. Since then the kids have been suffering a siege of idle nights, with parents unwilling to go for additional bus tariff to nearby towns.

Big Ben as Service

Los Angeles, Nov. 6.

For $1 a month Hollywood actors—and actress—may be relieved of the worry of being able to get out of bed in time to report on call.

An office has been opened in that section, which, for the sum named, will receive and make record of all phone calls, receive mail and do secretarial service generally as well as rousing the subscriber by phone service night and day.

Dramatic Critics' Box Score

Score as of Nov. 3

Key to the abbreviations: SR (shows reviewed) R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
COLEMAN (Mirror)	20	13	7	..	.650
GABRIEL (Sun)	17	11	6	..	.647
WINCHELL (Graphic)	11	7	4	..	.636
ATKINSON (Times)	15	9	5	1	.600
HAMMOND (Herald-Tribune)	17	9	8	..	.529
LITTELL (Post)	14	7	6	1	.500
ANDERSON (Journal)	17	8	8	1	.470
MANTLE (News)	14	5	7	2	.357
OSBORN (Evening World)	17	6	9	2	.353
DEROHAN (American)	16	2	13	1	.125
ERVINE (World Visiting Guest Critic)	7	5	2	..	.714

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct
VARIETY (Combined)	27	20	7	..	.740
Ibee (Pulaski)	10	9	1	..	.909

(This Score Based on Failures Only)

TEST SCHOOL KIDS FILM REACTIONS

Scoff at Torrid Love Scenes as "Mush"—50-50 On Liking for Spooky Stories Like Chaney's—Outgrow Westerns by High School Age—Well Informed on Studio Technique

"CUTE" HEROINES OUT

Very definite likes and dislikes with respect to moving pictures were expressed by children attending the Horace Mann schools in New York city in a recent survey made by Teachers College of Columbia University. The check-up was

(Continued on page 2)

'PLEASURE MAN' JAIL SENTENCE IS FEARED

"The Pleasure Man" trial, which comes up in Special Sessions (New York) by the end of this month, is understood to have Mae West and the cast of the suppressed play considerably worried.

There is a belief the authorities may make an example of the authoress-star of "Diamond Lil," who also authored "The Pleasure Man." The cast is also perturbed in the belief the principals particularly may be vigorously prosecuted by the administration in a decisive effort to curb future stage licentiousness and contemplated indecency.

Miss West, in view of her previous sentence of 10 days in the workhouse, may draw up to six months at Blackwell's Island on the several counts pending against her. The principal players, notably a notorious number of the useless sex in the list before, may also draw jail terms, considering their knowledge of Miss West's past record with the authorities on questionable theatrical presentations.

A Boresome Life

Muriel DeForest is going back on the stage. The former nite club entertainer and musical show dancer asserts that she is "sick of running around to night clubs until morning and driving around all day in automobiles."

Miss DeForest, with Barbara Stanwyck and Helen Henderson in Friedland's nite club on 54th street and Ziegfeld's "Follies," disports jewels and furs quite as valuable as her likewise fortunate friends.

Hope Hampton's Private Rehearsals For Grand Opera Costing $100,000

Use for Vaude

A house manager instructed by the home office to give front-of-the-house billing to acts, argued for the old way—"and vaudeville."

"What do you suppose we have vaudeville for?" an official of the circuit demanded.

"To let the projection machines cool off," responded the manager.

Hope Hampton's grand opera debut as Mimi in "La Boheme" with the Philadelphia Grand Opera at the Academy of Music in that city Thanksgiving night will cost Jules Brulator, her husband, more than $100,000 long before the first curtain shall have rung up.

For the past few weeks rehearsals for the opera have been held at Mecca Temple, New York. Out of the dozen or more rehearsals held to date over half have been private ones for Miss Hampton, with operatic stars present to advise her on vocal and acting technique.

In addition an orchestra of 35 men is on hand with a recognized conductor wielding the baton. These rehearsals cost Brulatour at least $5,000 each. Another estimate

(Continued on page 2)

$10,000 Weekly Profit Is Figured from Roof Cabaret

Florenz Ziegfeld, Eddie Cantor and George Olsen are incorporating as Olsen's Club, Inc., to share in the New Amsterdam roof's Frolics when it reopens next month to a $6 and $7.50 couvert. Olsen and his band are guaranteed $4,500 a week plus a third of the net along with Ziegfeld and Cantor.

The Midnite Frolics as a revived institution comes into existence simultaneously with the premiere of the new Cantor "Whoopee," musical, in which Olsen and Ethel Shutta are sub-features. All will double onto the roof.

Ziegfeld, Cantor and Olsen will personally operate the roof nite club. Josef Urban is redecorating.

It is anticipated that the average gross profit will be $10,000 weekly, after Olsen's guarantee and the rest of the overhead are deducted. This isn't high considering the Club Richman's $16,000 weekly gross at a $4 and $5 couvert and a smaller capacity.

Act and Talking Short Together on Loew Route

Morris and Campbell will be routed over the Loew circuit in connection with a special talking short to be made by M-G-M. Their present act will be elaborated with part of it in dialog. This is the first reported instance of combining talking shorts and vaudeville, although acts in the past have used the silent screen as part of their routine.

Strictly Social

The St. Regis Roof is now the Club St. Regis, with its membership restricted to society names. Anthony Drexel Biddle is president, being also interested in the financial operation of the St. Regis Hotel.

Plans call for club to be conducted along the lines of exclusive dancing clubs in London and Paris, one of the rules being that non-members may not be entertained there as guests more than three times a year.

If Police Okay Tex, Job Ready for Her

If the cops put an official okay on Texas Guinan, the hostess will open at Gene Geiger's Rendezvous in the Winter Garden building. Geiger will not sell absolutely, of course, knowing how much he and Tex would be hounded for any suspicion of a Volsteadian infraction. Geiger, though, realizing Tex's antagonizing of the gendarmes, wants a clean bill of health from the police department before doing business with the hostess.

Frances White closed at the Rendezvous (former Plantation and latterly the Casa Lopez) Wednesday night. She had two more weeks to go on a contract, but bowed out because of a lack of draw. Miss White was in for four weeks at $750 a week plus percentage, playing only half of the guaranteed period.

Heavy Lover Fading?

Peoria, Ill., Nov. 6.

Lon Chaney is king of the movies so far as Peoria is concerned, he having pulled in more business in four days at the Madison, in "When the City Sleeps," than John Barrymore, Ronald Colman and Rod LaRocque, all put together, did recently in an equal length of time.

The day of the heavy lover of the films seems over—at least for the time being—in this part of the middle west. Chaney looms a Colossus in drawing power, with Emil Jannings second and George Bancroft a snappy third.

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English Music Men And Theme Songs

London, Nov. 6.

There has been a sudden departure for New York of all the leading music publishers here.

Jimmy Campbell, of Campbell-Connolly, sailed Oct. 27. Nov. 2, Lawrence Wright and John Abbott, latter of Francis, Day & Hunter, left on the "Leviathan." Others are headed west very shortly.

Reason for the migration is not apparent unless it is the curiosity concerning the sales value in a theme song for a synchronized picture, with its possibilities for this side. Also for English connections.

At present there is a shortage of song hits over here.

Foreign Vaude Bookings

London, Nov. 6.

After two years in France and Germany, Hank (the Mule) returns here to open at the Holburn Empire Nov. 12.

Hank will double into Prince's cabaret.

Joe Termini comes back here to play 24 weeks for Stoll and General Theatres, starting Nov. 26. Termini is due at the Scala, Berlin, month of February.

Roth and Shay have been booked for the Winter Garden, Berlin, in December.

Margie Finley, Chester Fredericks and the Berkoffs have been booked by William Morris office for C. B. Cochrane's new revue in London next season.

Nee Wong, starting in January, will play London vaude halls.

French Talking Short

Paris, Nov. 6.

Simone Montalet and Carlos Avril, vaudevillians and singers, are making a sound short for Gaumont under the Petersen-Poulsen process.

Maurice Champreux is the producer with the film being made at the local Gaumont studio.

SKATERS GET OVER

London, Nov. 6.

Three Whirlwinds, roller skaters, scored emphatically upon opening at the Palladium (vaudeville) yesterday (Monday).

Trio duplicated the success in doubling at the Trocadero (cabaret).

$5,000 DAY

London, Nov. 6.

His Majesty's hit a fast pace last Saturday (Nov. 3).

Over $5,000 came in for two performances of "Song of the Sea" on the day.

"Lucky Girl" At Shaftesbury

London, Nov. 6.

"Mollusc" closes at the Comedy Nov. 10. It will be replaced next Monday by "The Squeaker," moving from the Shaftsbury.

Bertie Meyers' production of "Lucky Girl" comes into the latter house next week.

Glenn Ellyn Starred in Paris

London, Nov. 6.

Glenn Ellyn will be starred in the new Folies Bergere revue, Paris. It goes into rehearsal Jan. 3.

Miss Ellyn was seen dancing in the Berlin version of "Burlesque" by Derval and the latter immediately signed her.

Van Loon's Books and Play

Paris, Nov. 6.

Hendrik Van Loon has started work on a new play and two books.

Author lives in The Hague where he will complete this work.

Debear With Leadlay

London, Nov. 6.

Archie Debear has joined Major Leadlay in the conduct of the latter's publicity bureau.

CHILDREN AND FILMS

(Continued from page 1)

made from the sixth grade pupils upward to the advanced classes in high school, an age range from 10 to 17 years.

In making the survey teachers discussed the same groups of films in order to get the varying types of reaction according to age.

With the exception of the older high school girls none of the students were very hot about love to which they consistently referred to as "mush."

In the sixth grade groups the attitude towards love as a theme was distinctly hostile. Asked to explain their prejudice the sixth graders generally said that "love is always the same thing." One boy explained that he didn't mind kissing at the end of the picture. He evidently viewed that as a necessary evil.

Love and Spooky

The younger students had pronounced reactions to sad things. Although they laughed at Buster Keaton many seemed to feel sorry for him because of the trouble he is always in.

Some of the children didn't understand the plots of Lon Chaney pictures but were "scared" just the same. Asked if they would willingly attend a picture if they knew in advance it was spooky, about half of the pupils said they would and half that they wouldn't, or their parents wouldn't allow them to.

In the earlier ages "plots with action" were in demand. In the high school ages "good plots true to life" are wanted. All of the children appeared sensitive to pictures that distorted or exaggerated characters or deeds.

Early in the high school ages the boys start to drop their previous preference for cowboy pictures. As they reach the more discerning period boys prefer comedies and girls love themes. An unusual reaction was that the older students uniformly disliked Charlie Chaplin's "Gold Rush," favorite with the younger pupils. This same reaction variance occurred in the case of the slapstick Beery-Hatton pictures which the older scholars, regardless of sex, rated low in their estimation although the kids favored them very much.

High school boys seemed particularly annoyed by heroine of a pathetic "cute" type. The older they were the more fastidious the students were about "natural acting" and artistic matters.

Boys appeared to know a good deal about the technical side of motion pictures, how they were made and why certain things were bad and others good.

At no age did the students like such semi-educational productions as "Nanook," "Grass," "Moana" and "Chang."

$100,000 REHEARSAL'S

(Continued from page 1)

places the amount at a larger figure.

During the past three years Miss Hampton has been studying singing under the direction of Estelle Liebling. Last season she was in the operetta "My Princess," presented by Alfred E. Aarons, with Brulator holding the financial bag wide open. The piece closed after 20 performances in New York and was tabbed at that time as a $300,000 bloomer, but it established Miss Hampton.

Brulatour, reputed a multi-millionaire, is a big stockholder in the Eastman Kodak Company and holds a contract that brings him a royalty of half a cent on every foot of raw motion picture film sold by the concern.

Maugham's in Hartford

Hartford, Nov. 6.

Somerset Maugham's new drama, "The Sacred Flame" premieres at Parson's Friday. It is here for a two-day stay.

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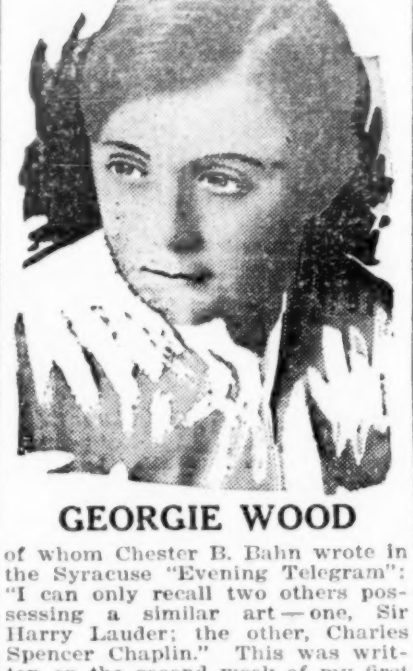

GEORGIE WOOD

of whom Chester B. Bahn wrote in the Syracuse "Evening Telegram": "I can only recall two others possessing a similar art—one, Sir Harry Lauder; the other, Charles Spencer Chaplin." This was written on the second week of my first American tour.

Budapest

Budapest, Oct. 15.

This has been a week of classical jubilees; the Burgtheater, state-subventioned abode of classic tradition, celebrated the 40th anniversary of the building with a new production of "Faust"; the Staatsoper performed Wagner's "Meistersinger" for the 350th time, and "Abie's Irish Rose" had its 200th birthday.

According to the papers, "Faust" was too highbrow for Theatre Guild subscribers. Apparently Director Herterich feared the same thing here, for although "Faust," the classic play of German literature, is permanently on German repertories, few people pretend to understand the second part and no one has ever attempted to explain it. Therefore, explorers of the profundities of "Faust" have now discovered that it was never meant by the author to be anything but a sort of dramatic revue, with the philosophy thrown in for greater attraction. Hence it was staged more or less as a revue, with all sorts of innovations, unheard of in this theatre, which lives on its traditions. Whether this was really what Goethe meant is doubtful, but possible since he was a stage director himself. Whether present-day audiences like it remains to be seen. Atmosphere at the first night was too festive to allow any criticism to crop up.

Burgtheater management tried to freshen up the repertory by a bright play by Bernauer and Osterreicher, who wrote "The Garden of Eden" together, called "Money Is Lying in the Street." It is fairly amusing and would have done well in any other house.

Critics stormed at the management for attempting a farce that belongs on "suburban stages," and scores of letters were written to editors by old admirers of the house. Notwithstanding, the show is drawing good houses three times a week.

"A Comedy of Pearls" is a fairly clever crook play by Bruno Frank. A married couple on fairly good terms with each other, but not so keen on marriage. Husband gives wife a string of black pearls, and a youth, enamoured of the wife, steals into her bedroom disguised as a robber, steals the pearls to prove they are false, thereby proving that the husband's love is only sham, he having presented the real black pearls to his mistress. True love between the youth and the wife, the husband and his mistress prevails without much difficulty.

Play has some good lines, but is not important. It is capitally acted at the Deutsches Volkstheater by Leopoldine Konstantin as the wife.

Reinhardt is bringing Tolstoi's "Living Corpse" to the Josephstadter theater for the Tolstoi centenary. His next novelty is to be "Irish Linen," by Stephan Kamare, a play that had great success in Berlin last year. A very well done, if rather tame play.

It is Victorian in period, a little in the style of "Milestones," by Knoblock, which was a success in this part of the world.

Josephine Stone's Father

Los Angeles, Nov. 6.

Josephine Stone, wife of Fred Beers, casting director of M-G-M, is trying to locate her father, who a number of years ago was manager of the Alcazar theatre in San Francisco.

Mrs. Beers has not seen Stone since she was four. Stone is said to be about 61 and reported to be in the theatrical business somewhere in the west.

Chatter in Nice

By Frank Scully

Nice, Oct. 25.

Silly season is still a month away but things are becoming quite exciting. Oh, quite. Rex Ingram went to London for the first time in five years, Jack Coogan introduced his old man in a chatter and patter act, Constance Talmadge quit work on her picture and split three gloves applauding the Boy Wonder, Frank Harris announced he leaves for America in two weeks with wars on three fronts, and Jeanne Aubert, star of "La Possession," married a Chicago pork packer. What more?

Shaw's Letters

Shaw has been squawking plenty about a batch of letters of his which have been sold to Gabriel Wells. He says if they are published he will bring legal action. He refuses to tell to whom they've been written, but denies they were to Anatol France.

For the literati let's open up the gates of indiscretion.

They were written to Frank Harris who has letters from everybody who was anybody since 1872. Harris tried to sell his letters from the immortal dead, but autograph hounds were strongest for Shaw.

"Why that's silly," said Harris. "These letters from Herbert Spencer, Meredith, Emerson, Hardy and so on can't be duplicated because the men are dead, and I can get all the letters I want from Shaw by just writing to him for more."

Collectors insisted, nevertheless, that Shaw letters were on a rising market. So Harris sold them. Shaw makes it plain that he does not object to their being sold, but if they are published he will sue for the royalties.

Not a moral matter you see, just the principal and interest of the thing.

Harris's leaving for America on a lecture tour must mean the bars are down. He is an American citizen, though born in Ireland, but his autobiography "My Life and Loves" had him down for a bar in the U. S. Big lawyers advised against the trip, but Mrs. Harris saw Banton and Sumner in New York recently and both of them said their offices had no charges against the 72-year old rebel.

The Talmadges

Norma Talmadge has been visiting sis Constance during her production of "Venus," in Nice. Norma was here a year ago last summer, when the salary decrease gag was sprung in Hollywood, and she blew up plenty at that time. Said then she wanted to do a picture here, but Husband Schenck wouldn't let her. Apparently he not only let Connie, but helped arrange the migration.

This "Venus" picture has got to have a change of titles. Otherwise fans will be thinking it's a reissue of "Venus of Venice," which Connie also starred in.

Mlle. Talmadge, Louis Mercanton, director, and aides go to Oran, Algeria, for some exteriors in a few days.

Convenience

Riviera Studios, which housed the Lachman-Putnam comedies, first American shorts to be made wholly abroad, until Harry Lachman, the producer, and Nina Wilcox Putnam, the author, both went International (he to British and she to Hearst's), have been rebuilt and enlarged.

Best small studios on the Cote d'Azur now, with plenty of shooting space, fine portable equipment and own laboratories. Studios are at St. Andre, about three miles back of Nice. Raymond Guglieri, purchasing agent for Ingram for several years and later Lachman's production manager, has taken over the stages on a nine-year lease. Guglieri talks French and English interchangeably, knows his racket from A to Izzy, and plans to specialize in atmosphere stuff and location equipment for American, English and German companies working anywhere on the Riviera or Africa. Saves these companies from carting men and materials half-way round the world.

Novelty theatre here is introducing a novelty—for France. Two shows on Sunday afternoons. In order to break the French into this radical change, long articles are appearing about how Americans run shows continually from 10 a. m. to midnight and that, by showing twice on Sunday afternoon, nothing really will be left out. Matinees in France start at 2:45 and end about 6, due to long intermissions. To see a 60-minute feature picture in the evening you still have to hang around till midnight.

Jeanne Aubert's Film

Jeanne Aubert's marriage to Col. Nelson of Chicago came in handy as a little boost for her present Franco Film picture, "La Possession," Leonce Perret production from Henri Bataille's novel. Mlle. Aubert is a sweet blonde who understudied at Moulin Rouge.

She batted for Mistinguett in "Paris of the Stars" for six months and took Delysia's role in London for a stretch. She sang in New York, too, but none of the firemen were called in from their picnic to put out the blaze.

After that she returned to Paris. "Possession" is her first picture.

Captain Grant Resigns

London, Nov. 6.

Captain Archie Grant, whose engagement to Teddie Gerard has been announced, has sent in his resignation as a member of the Scots Guards.

This is in accordance with the tradition among the officers of this body that when an officer weds an actress he must either resign his commission or she must retire from the stage.

Paris Bright—London Dark

Paris, Nov. 6.

Brighter and lighter weather here with plenty of sunshine considering the period of the year.

Temperature last week ranged between 30 and 50.

London, Nov. 6

A recent heavy fog has been playing havoc with local show business.

Randalls Will Double

London, Nov. 6.

Marion and Martinez Randall will open at the Palladium (vaudeville), doubling into the Kit Cat restaurant, starting Dec. 31.

Chatter in London

London, Oct. 24.

Following "The Beetle" early in November comes "High Treason," written by Pemberton Billing, notorious wartime politician, to be produced at the Strand theatre. Murder of a prime minister by an archbishop is the big excitement.

For the first time a play not especially written for the purpose has been performed in an English church. Setting is St. Paul's, Covent Garden, and the play, "Passing of the Third Floor Back."

Performances are to be given every afternoon during the winter and on Nov. 11 the play will be "The Unknown Warrior." Considerable success has attended the experiment.

When "So This Is Love" requires a successor, Stanley Lupino, author and principal comedian, has another bearing the title "Love All." He and Laddie Cliff are likely to be in joint partnership for some time.

Les Copeland has returned from Paris where he ran a night club. He is now teaching jazz dancing to a bevy of society ladies. He devotes his spare time to taking organ lessons.

Owing to the depression in the coal industry, 64 cinemas and halls have been forced to close in South Wales.

D. Hay Petrie, well known Shakespearian actor, married Muriel Stevens, non-professional. London, October 25.

SAILINGS

Nov. 14 (New York to Paris) Mr. and Mrs. Billy Arnold (Leviathan).

Nov. 10 (London to New York) Zelma O'Neal (Berengaria).

Nov. 7, (Harve to New York), Lillian Gish, (Ille de France).

Nov. 7 (London to New York) Jerome and Grey (Majestic).

Nov. 3 (London to New York) Mort Singer and family (Aquitania).

Nov. 2 (London to New York), John C. Graham, Charles Bell, Jack Connolly, Anita Loos (Leviathan).

Oct. 31 (San Francisco to Society Islands), Ramon Novarro, Renee Adoree, Dorothy Janis, Donald Crisp, William S. Van Dyke (Mauhanu).

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Australia

By Eric H. Gorrick

Sydney, Oct. 6.

"The Patsy" opened at the Criterion last week. Ran 13 weeks in Melbourne and looks like staying more here. Comedy clean and brilliantly acted by Irene Homer, Vera Gerald, Eileen Sparks, Brandon Peters and Sam Wren. Nicest America has sent us in quite a while.

Last weeks announced for "Rio Rita" after six months' run here. Going to Melbourne.

W. T. did with "The Student Prince" what Rufe Naylor failed to do with it when first staged at the Empire, Sydney; they made money by taking the show over from Naylor and playing it out on the road for many months and then bringing it back to Sydney for a short season. Production is a much better one than previously staged. James Liddy, Beppie DeVries and Arthur Stigant score nicely. A short revival of "Madame Pompadour" will follow with Liddy out of this show, but making a first appearance in "The Vagabond King," to follow this revival at Her Majesty's.

Leon Gordon in "Interference" gives a very ordinary interpretation, but the play has a good chance of making money here for several weeks. Gordon's work is too mechanical. Rest good. Cast includes C. M. Hallard, Zillah Bateman, May Collins, and Leyland Hodgson. Well produced by Stanley Bell.

Old Stuff at Fullers

Same old type tab revue at Fullers with Ike Delevale featured comedian. All the old bits from burlesque of a decade ago may be seen here. In fact, every tab revue playing this house carries practically the same old gags. Some of the shows have been clean, many on the dirty side but liked by class of patrons drawn here. A general cleanup of some of the old acts and companies playing this time would be well worth the while. Business has been falling off lately. What was it Barnum said?

Straight vaudeville at Tivoli, with Long Tack Sam and troupe featured. Entertaining. Barbette scored; Hughes and Hughes, Amoros and Janet, Kenna Bros., Irving Rose and Jack Hennessy are others. Bill up to standard and should draw well on Long Tack Sam's name.

Pictures

Capitol has been opened 26 weeks and packed them in every night. Sparkling youngsters controlling the business end of house under Stuart Doyle use American pep, personality and showmanship. Roy Barmby runs the business end, Johnny Glass takes the publicity and Ossie Perry stages the presentations. All have had American experience. Ted Henkel conducts the stage band and Fred Scholl clicks at the organ. Australians love the fare provided at $1 top. Bill includes this week two movies, "Lady Raffles" and "The Fortune Hunter," besides news reel and stage show with Ted Henkel and Jazz Band, Four Aces, Fallow Twins, Lowela Bros., and house regular ballet.

"Ramona" extended season at Crystal Palace. Red Indians on stage.

"Fazil" opens today at Regent for two weeks. Stage unit with Aaronson's Band.

MELBOURNE

His Majesty's—"Desert Song" opened here and clicked. Best in town. ?

Comedy—Irene Vanbrugh and Dion Boucicault playing in "Mis' Nell o' New Orleans."

Kings—Muriel Starr in "The Donovan Affair."

Royal—Maurice Moscovitch in "The Silent House."

Palace—"No. 17" for short run.

Athenaeum—"Saturday's Children."

Bijou—Tab revue.

Tivoli—Vaude-"The Ingenues," Pepito, "Collegiate Choristers," Barnes and Barnes, The Harlequins, Fred Bluett, m. c.

Pictures

Capitol—"Sorrell and Son," on run.

Auditorium—"Adorable Outcast," for run.

"Good News" will follow "Rio Rita" into St. James, Sydney. Elsie Prince and Jimmy Godden featured in Fuller show.

After a split, Tivoli people have again made arrangements to provide Union Theatres with vaudeville acts for their Wintergarden, Brisbane. W.-T., who control the Tivoli circuit only, have two houses playing regular vaude—Tivoli, Sydney, and Tivoli, Melbourne. Acts playing Tivoli time are mostly only offered a 10 weeks' stay with a further option of 10 weeks, which is taken up by playing the movie houses.

Conlin and Glass may tour China for pleasure before returning to America or return in December to make one or two talkers.

George Ridgway, owner of a touring circus, was killed, together with members of his family, when an auto he was driving was struck by a train at the railroad crossing.

Dave Mallen has made a hit in "Rio Rita." Margaret Bannerman is touring New Zealand in "Other Men's Wives."

Vaude Dead

Now that the Tivoli theatre properly has been sold to Hugh D. McIntosh, it is quite probable that it will be rebuilt. W.-T. still has a 14-year lease of the house, but they may sell it to McIntosh and put vaude into another theatre or else play their acts through Hoyt's, principally at Regent, Sydney.

It is an inside fact that straight vaudeville has not been a paying proposition at the Tivoli for some time. The theatre is considered too ancient. Maybe W.-T. will put vaude into the Royal, Sydney, but this seems hardly likely, as the house is used exclusively for legit.

Anyhow, vaudeville is dead at present, meaning that sometimes when any big act is the attraction, business holds up for one or two weeks and then flops again and stays flopped for quite a time.

Here's the story of an Australian girl who has made a picture for $12,000. Juliette De La Ruze, 24, had the above sum left her. She immediately got together local players and handling the producing as well turned out a film, "The Russell Affair." Those who have seen the rush shots say the picture is the goods.

It will be trade screened this month. The exhibitors of this city are a mighty hard bunch to get away with.

Strand, Sydney, will close next month, and the one-time movie house, controlled by the defunct Waddingtons, will be remodeled into store fronts.

Talkers

First talker will go into the Prince Edward, Sydney. Talking pictures such as DeForest Phonofilm offered some time ago flopped badly. Maybe with the real thing here it will be a different story.

Carroll's and Union Co.

Behind the story that broke last week that E. J. and Dan Carroll had joined with Union theatres lie some interesting facts.

For $500,000 Union theatres bought a half share in the Prince Edward, Sydney, principal run movie house. Agreements include the spending of nearly $1,000,000 on a new Brisbane theatre between Union theatres and the Carrolls. Union theatres will spend about $200,000 in developing the Birch, Carroll, Coyle chain of theatres in Queensland together with $100,000 provided jointly for talkers in Union and Carroll houses.

The new managing directors of the Prince Edward include Stuart Doyle, E. J. and Dan Carroll and E. J. Tait.

When Prince Edward opened it was a bugbear to Union theatres until this firm opened the Capitol, Sydney. Union theatres, supposed to be keen rivals of Hoyt's theatres, fighting them for film trade and patronage. E. J. Tait is a director of Williamson-Tait, who have a large interest in Hoyt's. E. J. Tait is a member of the board controlling the Prince Edward, on the same board with Staurt F. Doyle, head of Union theatres and the man who fires the gun against Hoyt's.

It places Tait in rather an awkward position. The Carrolls have had a strong leaning toward W.-T., playing many of their legit attractions in the firm's theatres and also booking acts from W.-T.'s. Tivoli circuit for their film houses.

Queensland has been the home of the Carroll organization, where their circuit has a very strong hold.

Now that Tivoli vaudeville is again booked in Union houses may mean that the war is off—if it ever were on—between Union theatres and Hoyt's, which includes W.-T. Doyle cannot fire more big guns against his supposed rivals with E. J. Tait in close proximity, hearing the plans of Union theatres beforehand.

Looks mighty like as if each separate company is in with the other fellow's business.

"Jealousy" First in London

London, Nov. 6.

Al Woods' production of "Woman Disputed" has been postponed until January because of that manager's inability to secure British male and feminine leads. Show was due to break in at Golder's Green Nov. 26.

Woods will concentrate on the immediate showing of "Jealousy," in which Crane Wilbur heads the cast.

He is now negotiating to get this show on at the Fortune within the next fortnight.

WILL MAHONEY

The Syracuse "NEWS" said: "Will Mahoney ran away with the show. He not only ran away with it, but tied it up in knots. There is only one Will and he has arrived at the top rung of the comedy world. He is the greatest clown of the day."

Direction

RALPH G. FARNUM

1560 BROADWAY

Up All Night

Paris, Nov. 6.

Americans will sit up all night to get the election returns via radio.

Two local Yank papers are broadcasting the balloting on the [illegible] lot.

Films in English Pubs Requested by Brewers

London, Nov. 6.

Barclay Perkins & Co., brewers, have made application to the London County Council to exhibit noninflammable film at several of their public houses, licensed for music and dancing.

Theatre and musichall committees of the Council have taken the matter under advisement and are of the opinion no objection will be raised.

No similar application has ever before been made here.

N. Y. Stowaway Offers

Berlin, Nov. 6.

Terhune, the young stowaway on the Graf Zeppelin, has had theatrical offers from George White and Eddie Dowling in New York. W. L. Passpart, Berlin agent for Keith's also made the lad an offer.

If the offers go through, his sister in New York will be appointed legal guardian, although it is just as likely Terhune will be cold as a topical Broadway attraction by the time he gets back.

Universal's forthcoming film feature, "The Stowaway," was suggested by the youth's exploit.

Ted Trevor and Others

Ted Trevor, back from Europe, whose wife and former dancing partner, Dina Harris, is seeking a divorce abroad, has formed another dance team with himself and Johnne Clare, English blues singer.

Trevor regards his present status as unique in that he is being divorced from Dina, is "more or less engaged" to Marjorie Moss and has taken another dancing mate.

Violet Loraine's Return

London, Nov. 6.

Violet Loraine returned to the stage last night (Monday) after an absence of seven years.

Miss Loraine is playing in "The Broken Line," which opened in Edinburgh. Show will need revision before being brought in here.

PARIS THEATRE COLLAPSES

Paris, Nov. 6.

Construction work on the theatre erected on the Rue Quentin, at the Bauchart corner of the Champs Elysees, collapsed Friday night after workmen had quit for the day.

Building was half completed. No casualties.

O'Hanlon-Zambouni in Paris

London, Nov. 6.

O'Hanlon and Zambouni cross the Channel to open in France Nov. 16.

Engagement includes a fortnight at the Empire, Paris, starting Nov. 30.

London Clubs Cutting Scale

London, Nov. 6.

Indications here are that all night clubs are going in for price reductions. Kit Cat has reduced its supper charge from $5 to $3, and the Piccadilly hotel is now asking $2.50 for supper.

Duncan Sisters are doing extremely well at the Kit Cat, where receipts are running beyond their $1,500 guarantee. The team is getting sixpence (about 12 cents) on every cover over 500, and 50 cents for each patron after 1,500 have come in.

They are doing but one show nightly.

Battling Over Rates

London, Nov. 6.

West End Theatre Managers' Association turned down the daily Evening Standard's demand for increased space rates. The paper was charging 60 cents a line for theatre ads and announced a boost to $1.

Association also recently refused the raise of the Star's advertising rates and the paper called off its proposed scale.

Present situation may finish with West End theatres dropping out of the Standard.

C. P. Cuts Off 5 P. C. On Rail and Water

An additional five per cent. fare reduction, making a total of 15 per cent., becomes effective Nov. 26 on all fares for passage by theatrical and concert artists traveling between Vancouver or Victoria, British Columbia, and Sydney, Australia, or Auckland, New Zealand, via Canadian-Australian Royal Mail Line.

Bruce Noble, theatrical traffic agent of the Canadian Pacific Railway in New York, makes this announcement for the benefit of show people.

The Canadian-Australasian ocean line is allied with the C. P. R.

Increased theatrical transportation between America and the Antipodes prompted the further rate reduction.

Gallery for "Red Hell"

London, Nov. 6.

"To What Red Hell," hectic melodrama concerning an innocent man on trial for murder, came into Wyndham's and was wildly applauded by gallery.

Play was tried out at the Q theatre a couple of years ago; it was voted too long and harrowing. Present verdict the same.

Desire Pugaud Dies

Paris, Nov. 6.

Desire Pugaud, beloved French actor, dropped dead at the age of 62 in Lyons. Heart trouble caused his death.

Pugaud was famed as the favorite French Pierrot.

DORA MAUGHN CLICKS TWICE

London, Nov. 6.

Dora Maughan, assisted by Walter Fehl and two pianists, opened at the Victoria Palace (vaudeville) yesterday (Monday) going to two encores and a speech. It's a more elaborate act than when she was last here.

Miss Maughan also started a fortnight's date at Ciro's (cabaret) as a single. She scored splendidly.

HARRIS' "77" OPTION

London, Nov. 6.

Sam H. Harris of New York has the option on Walter Hackett's comedy-drama, "77 Park Lane," playing to capacity at Satin Martin's.

Ticket libraries have doubled their buy for this show.

SALARY DISAGREEMENT

London, Nov. 6.

Jerome and Grey, who opened at the Victoria Palace (vaudeville) last week, sails on the Majestic tomorrow (Wednesday).

Team was unable to reach an agreement upon salary.

POLITICAL GEORGE FOSTER

London, Nov. 6.

George Foster has been asked to stand for Parliament for the constituency of Margate.

If he accepts and should be elected, the commission rate over here will be raised five per cent.

'Craig's Wife'-'Burlesque' Look Good Out of Town

London, Nov. 6.

George Kelly's "Craig's Wife" bowed in at Nottingham last night (Monday), featuring Phyllis Neilson Terry. Its reception was enthusiastic.

Another out of town premier was that of "Burlesque." Show started to capacity in Portsmouth. Nelson Keys and Claire Luce hold the principal roles.

It looks good, first night bunch being most cordial.

Wallace Writing Drama, With Music, for Robeson

London, Nov. 6.

Edgar Wallace, who is much too busy to sail for the New York presentation of his plays, is now writing a drama for Paul Robeson.

Incidental music will be written in for the colored basso.

Delayed Press Show

Paris, Nov. 6.

Edna Covey joined the Casino Revue and received favorable notices, following a special afternoon performance which the management termed a general rehearsal.

Event was satisfactory although the critics commented upon and considered the usual press show a little late, inasmuch as it was held seven days after the premieme.

French Film Ball

Paris, Nov. 6.

Various French syndicates have elected Pierre Blanchard as prince, and Louise LaGrange, princess, for the forthcoming cinematograph ball this month.

"THE COOGANS'" FRENCH

Paris, Nov. 6.

Jackie Coogan had a successful opening at the Empire (vaudeville) Friday. The act included clips from about all of his pictures with the exception of Chaplin's "Kid."

The youngster and his father did a number of gags, most of them in French, that pleased the audience.

On the same bill Miss Collier, wire act, also scored.

HUGO WORKS RESTRICTED

Paris, Nov. 6.

Heirs of Victor Hugo are suing French Radiophony for damages because parts of "Les Miserables" and other Hugo works were broadcast without permission.

Lena on Marriage Biz

Los Angeles, Nov. 6.

Lena Malena who recently went to Berlin to appear in Ufa pictures and incidentally marry Manfred Noa, German director, has changed her mind about the marriage biz.

Lena cabled friends in Hollywood she will be back around Jan. 1.

"Clowns" on Tour

London, Nov. 6.

"Clowns in Clover," current at the Adelphi, will close here the end of January at which time Cicely Courtneige and Jack Hulbert take a three weeks' vacation.

Show goes on a provincial tour, minus Elsie Janis, which will last until June.

Adelphi will be leased for another attraction.

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5,000 Stockholders Behind Indictment of Cooneys in Chicago on Conspiracy Charge

Chicago, Nov. 6.

John J. and Ben Cooney, former president and secretary-treasurer, respectively, of the now banckrupt National Playhouses, were named in true bills voted by the grand jury last week charging conspiracy to violate the Illinois securities law.

Also named were Frederick Pierce, G. E. Barrett, John Walker and John Morrow, brokers identified with the $2,500,000 bond issue on the 10 houses.

Attorneys for the state presented evidence to show that fictitious statements on the bonds were made to the securities department. Attorneys representing 5,000 stockholders supported this evidence, claiming that the Cooneys allowed 70 per cent commission on the bond issue in place of the legal 20 per cent. It was charged that the four brokers, representing Barrett & Co. and Frederick Pierce Co., received commission of $425,000 in cash and later an extra $100,000, besides 50,000 shares of class A stock and ½ of one per cent additional as a bonus, payable monthly.

Freeze Out

The stockholders' attorneys claimed all the named persons were included in a plot to freeze out the smaller stockholders, and that an extra issue of stock to have been given out as bonuses for purchasers of bonds was never distributed.

Following return of the true bills John and Ben Cooney arranged for $15,000 bail, each.

Although not named in corporation papers, the Cooneys are said to be behind two new theatre corporations formed—J. & B. Theatre Corp. in Gary, Ind., and the Dramon Theatre Corp. in Chicago, each corporation at present operating one house with $10,000 capital stock.

When the Cooneys were ousted from National Playhouses during financial difficulties and alleged mismanagement, the circuit was taken in receivership by the Chicago Title & Trust Co. It is being operated for that company by James Costen.

Von Stroheim's Night Work

Los Angeles, Nov. 6.

Erich Von Stroheim's second day directing "Queen Kelly" was a long one. During the day he worked on exteriors. In the evening he came into the studio to kill one sequence with certain actors. There was a little delay in getting going, but the original plan was adhered to. It was 6:30 in the morning when the troupe was dismissed. The call was for the following evening, when the company again worked during the night.

It is now believed really to be a fact that the Gower street thrift bug will bore into hitherto impenetrable surfaces.

Anita's Hysterics

Los Angeles, Nov. 6.

While working in "Broadway Melody," an hour or two after the day's action began, Anita Page had an attack of hysterics on the set, followed by a nervous collapse and had to be taken home. Tension caused by continuous work and the exactions of her part were given as the cause. She was able to resume work next day.

Griffith With Roach

Los Angeles, Nov. 6.

Hal Roach signed Raymond Griffith to a long term contract for musical comedies, in sound and dialog.

Griffith's contract with Caddo productions expired recently.

Sharon Lynn's Contract

Los Angeles, Nov. 6.

Due to Sharon Lynn's work in pantomime and reception in "Playboy," recently produced as a Fox talker, Fox has signed her to a long-term contract.

Norma Talmadge's Return

Los Angeles, Nov. 6.

Norma Talmadge, now reported to be in Florence, Italy, is expected to return to Hollywood by Nov. 23, to start on her next for United Artists.

"Every Seat Front Seat"

A slogan for sound and talking short pictures, not yet noted and which might prove staple, is:

"Every seat is a front seat with our sound pictures."

Phonofilm Studios, N. Y., Rentable to Producers

Producers of sound and dialog pictures, shorts or full-lengths, can rent the DeForest Studios in New York, it is understood.

Dr. Lee DeForest remains in the studios to aid in the output, with M. A. Schlesinger, who recently purchased the DeForest interests in the DeForest Phonofilm, prepared to become actively interested in the producers' output, if approved. In that case, it is said, and if an emergency, Schlesinger may invest. Schlesinger is also concerned in the English Phonofilm.

Phonofilm has over 60 talking shorts, made by it a few years ago, but never generally distributed. These are, to be placed upon the market for wired houses, from accounts.

George Mooser is connected with the producing end of Phonofilm.

Social Picture Club

Social events are piling up at the Moving Picture Club, which is rapidly nearing its quota of 500 members. Some of the biggest executives of the industry are daily to be found in the clubrooms.

Last night (Tuesday) a number of members were on the list for the program which included a buffet dinner and entertainment, beside the election returns.

Dec. 4 the club's bulletin, gotten out by Paul Gulick announces the annual election. Dec. 31 the club's New Year's Eve event takes place, details about which will be announced later. Jan. 26 is also slated to mark the club's first annual dinner-dance at the Astor.

Meantime the vacancy of club manager created by the resignation of John Spargo will be filled at the next meeting of the directorate.

Temple Singer's Divorce

Los Angeles, Nov. 6.

Even Angelus Temple, Aimee Semple McPherson's home of Four Square Gospel, is not safe from the divorce evil. Laura Baird Bewley, solo singer at Angelus Temple, has been granted a divorce from her hubby, Isaac.

The singer told the court that hubby had been very cruel to her, so cruel that once she had to call a cop when he insisted on choking her.

Kennedy on Coast

Los Angeles, Nov. 6.

Joseph P. Kennedy, accompanied by his aids, Eddie Moore and Ted O'Leary, arrived here late last week.

Kennedy will remain on the coast about three weeks. Says no special mission other than to look over FBO and Pathe, on this end.

WRITER FOR WHITEMAN

Paul Scofield, Universal story writer, has been assigned to join Paul Whiteman in Oklahoma this week, to start work on a scenario of the band leader's life for production on the coast shortly.

R. F. HILL, DIRECTOR

Los Angeles, Nov. 6.

Robert F. Hill, former production aid to Paul Leni at Universal City, has been promoted to director.

His first picture will be "The Play Goes On," with Conrad Veidt.

Testing for "Coquette" Lead

Los Angeles, Nov. 6.

Sam Taylor made voice tests of John Mack Brown in his search for a leading man to play opposite Mary Pickford in "Coquette."

Of the candidates so far, Brown seems the most favorable.

$80,000 "Great Power" Bristolphone Cost

About $80,000 is said to be invested in "The Great Power" made into a talking picture at the Bristolphone plant in Waterbury, Conn.

Of this sum $5,600 represents living expenses at the rate of $10 and $20 a day for 13 actors, the author, stage producer and star. This item is unusual, as film companies do not allow such expenses except while on location.

Practically no one connected with the making of the picture had any film experience with the exception of Joe Rock, the director.

Three theatrical stage hands who had never been in a picture studio, were employed by Myron Fagan, the author-producer of the play itself. In his deal with Bristolphone, Fagan sold everything, including the scenery, which had to be rebuilt.

Lynn Mayor Stops 'Daughter's' Film

Lynn, Mass., Nov. 6.

"Dancing Daughters," at the Olympia, was ordered closed Thursday in a letter from Mayor Bauer to the theatre's management.

Classing the picture as indecent, Bauer forbade not only the continuance of the picture's run, but also ordered the local newspapers to remove the advertisements for it.

Apparently the name was more offensive to the mayor than the subject matter as it is understood he had not attended the show. His letter follows:

"I forbid you, as mayor of the city and as head of the law and order enforcing, and as censor of public shows to go on with the show entitled 'Our Dancing Daughters,' from the time you get this letter. The cuts advertising this show are indecent, immoral and lascivious, and it is this character of entertainment that lowers to the very depths the movie picture shows and vaudeville.

"I wish you to understand that you cannot pull anything like this in Lynn. There will be no alibis or plausible excuses received by the mayor because of this, and you are ordered immediately to close out this show in-so-far as the city of Lynn is concerned."

Prof. Camera for Amateurs

Los Angeles, Nov. 6.

Amateur motion picture makers are going to have the advantage of all the gadgets and doodads at the command of professionals. There is on sale in Hollywood a five-pound 16 millimeter camera with a turret of multiple lens carrying a range for the three focal depths of three-quarters inch to 6 inches.

Minimum price of the instrument with one lens runs around $170. Dolled up with three expensive lens and mounted on a tripod with a device that will tilt and panoram the cost mounts to $400, although the average price is $300.

The camera may be operated by motor or hand at half speed, normal or quadruple. It has irises and mats and all those things standard cameras carry.

A second company is ready to put on the market another camera that will do similar stunts.

Realtor in Gotham Branch

Chicago, Nov. 6.

Gotham Bristolphone Service Corp., distributors for Wm. H. Bristol Talking Picture Co., is establishing offices here with Louis G. Berman, local real estate broker, in charge.

Berman is a brother-in-law of Sam Sax, head of Gotham.

HARRY WARNER BACK

Los Angeles, Nov. 6.

Harry M. Warner is only remaining on the Pacific slope a week. He came here to witness the opening of "Noah's Ark," and to attend to the transfer of his brother Sam's body from a temporary crypt to the Warner mausoleum in Hollywood Cemetery.

He will arrive in New York on Nov. 9.

White List of Fan Mag Writers for Coast Studio Courtesies Only

Los Angeles, Nov. 6.

Academy of Motion Picture Arts and Sciences is incensed against what it calls scurrillous, degrading and facetious articles published about personalities in various fan magazines. At their last meeting a committee of three members was appointed to confer with Fred W. Beetson of the A. M. P. P. and a committee of publicity writers of the Wampas to devise means whereby objectionable writers for these magazines be barred from receiving information for story material at the studios and from press agents regarding members of the picture industry.

It is understood that complaint may be made to the Department of Immigration that writers from Europe, during the past few years, have been maliciously printing untrue stories about picture personalities, detrimental to the people and affecting the commercial sale of pictures throughout the world.

The Academy committee will meet with Beetson and the Wampas committee this week. It is understood action will be taken whereby a revised list of fan magazine representatives will be approved and only those on this list will be granted courtesies by the studios and press agents.

In Show Business

Chicago, Nov. 6.

Carriage starter of a Loop picture house formerly held an executive position with one of the large meat packing companies here.

He states he quit to enter show business—and likes it!

M-G-M's Studio Record; Starting 15 Features

Los Angeles, Nov. 6.

While the Metro-Goldwyn-Mayer studios have been working below normal actual production during the last three months, the activity in preparation for future production offsets any curtailed grinding of cameras.

More than 15 major productions, including two specials, are now in their final stages of preparation and will go into production within the next fortnight, creating a record for production at this plant.

These pictures include "The Last of Mrs. Cheney," "The Trial of Mary Dugan," "Thirst," "The Duke Steps Out," "Dynamite," "Wonders of Women," "The Pagan," "Desert Law," "The Bridge of San Luis Rey," "The Green Ghost," "Spite Marriage," "Five O'Clock Girl," "Hallelujah," "Broadway Melody" and "The Big Brass Band."

They are exclusive of the short sound subjects now being made and planned.

Laemmle's Return Indef.

Carl Laemmle's return to the West Coast, slated for last week, has been indefinitely postponed. The sudden illness of Julius Stern, short subject producer for Universal, who is very close to the U. president, may be a cause. It is said that Laemmle may not leave until January.

Paul Gulick, as U.'s publicity director, denies changes are contemplated for his department. While Gulick, personally, is not included, reports persist in ordinarily well informed home office sources that many small departmental changes, including advertising, auditing and sales, will be made as the aftermath of the Goldstein-Rubel exodus.

Extras Hold Claims Against Buck Jones

Los Angeles, Nov. 6.

Claims of 54 film extras, ranging from $2.50 to $12.50, against the Buck Jones Corporation, will be heard by the state labor board Nov. 8.

The claims are for work done on one of Jones' pictures made at Universal in June, last. The case was set for Nov. 1, but Jones left for New York prior to the hearing. It is down for Nov. 8 for final disposition, regardless of whether Jones is present or not.

Warners East, Dec. 1

Warners will open their eastern sound studio (old Vitagraph, Brooklyn) on Dec. 1.

Bryan Foy, Vita director, is coming from the coast to get it under way.

After the start its supervision will doubtless be turned over to Albert Howson, eastern scenario editor, who also has been active in Vita production on this end.

"Close Harmony" Talker

Los Angeles, Nov. 6.

Percy Heath, back from vacation, is writing adaptation and continuity on "Close Harmony," a short story by Elsie Janis and Jean Markey, one of a series of stage life for Paramount. It will be an all-star, all-talking subject.

Borzage and Team

Los Angeles, Nov. 6.

Frank Borzage will again be united with the co-starring team of Janet Gaynor and Charles Farrell, when he begins directing them in their next feature for Fox.

Last time this trio were together was when they made "The Street Angel."

Talking Film Cutter

Los Angeles, Nov. 6.

John O. Aalberg, electrical engineer assigned to a local studio, has perfected a portable device which fills a large gap in the process of cutting talking pictures. The invention is a sound reproducer, attached to a little machine which illuminates and magnifies several frames of film so a cutter may the more plainly see the action.

Like the machine to which it is attached, the sound reproducer may be run backward as well as forward, making it possible to cut to an exact point film on which talk or sound has been recorded.

Colortone Co.'s Patents For Sound-Color

Los Angeles, Nov. 6.

Colortone Company, holding organization for patents covering sound and color in films, has opened offices in Hollywood. The concern has been active for six months and in that time claims to have secured 50 patents. It is planned to further acquire an equal number, which they believe will require another six months, after which the concern will enter production.

Four Chicagoans are active in the company. Those already in the west are E. Fulton Pottenger, mechanical engineer, and his father, A. B. Pottenger, patent attorney. Behind the organization are Joseph B. Strauss, head of the Strauss Bascule Bridge Company, designer of the New York and New Jersey Bridge and president of the board of engineers supervising its construction, and C. W. McNair, president of McNair & Co.

Warners' Concert Artists

Los Angeles, Nov. 6.

When United Artists became interested in securing the services of Schumann-Heink for a picture it was discovered they had to talk to Warner Brothers for a release.

Warners have nearly all of the concert names tied up with contracts for Vitaphone. Warners will release the singer as they will not be ready to use her for some time to come

NEAL BURNS, AFTER 13 YRS.

Los Angeles, Nov. 6.

After serving 13 years as a screen comic in Christie comedies, Neal Burns has been elevated to direct Jack Duffy in the "Sandy McDuff" series for Christies.

Barton's Wrist Recovers

Los Angeles, Nov. 6.

Buzz Barton, FBO's kid cowboy, again is ready to resume work on "The Little Savage," interrupted two months ago by a broken wrist.

Since that time for one reason or another the same wrist has been twice surgically broken in the effort to get a proper recovery.

INDUSTRY UNDER LICENSE

Warners on Indef Advertising Spree, Spending $150,000 Monthly

Warner Brothers intend to spend $150,000 each month on selling the public Vitaphone and their pictures through page ads in 108 metropolitan dailies, indefinitely. The ballyhoo in 51 cities will not stop when the first $1,000,000 allotted for that purpose to the Blaine-Thompson advertising agency is expended.

The catchline is, "If it is not a Warner picture it is not Vitaphone," and with the claim that the brothers' talker is the only one proven successful. President Lesser of the adv. agency has worked up six-page layouts in advance. Each of these hammers home Vitaphone, but the institutional work, in most cases, is worked around a Warner production.

"We are out to do constructive work, naturally, to sell Vitaphone. We are not knocking. If the truth hurts, it is just too bad," Lesser stated in regard to queries about the campaign being prompted to entrench the Vita trademark in the American mind, in view of the myriad of other talkers coming out.

No Expense

According to Lesser, who quoted H. M. Warner, the Warners do not figure advertising as an expenditure. If they are satisfied that such publicity is worth the million, then they are ready to reinvest it over and over again, said Lesser, in explanation of the permanency of the project being handled by his firm.

Besides the newspapers, the agency has also booked up for a half hour each week with the Columbia aerial network of 22 stations.

In addition to these, last night (Tuesday) they had slated a special hook-up with the New York World giving them every other 15 minutes during the six hours it was figured would be required to broadcast the election returns.

F. N. Cuts Contract Players to Five

Los Angeles, Nov. 6.

First National with the smallest number of contract players of any of the major studios, has almost cut that number in half, reducing it from nine to five.

Those no longer with the company are Yola d'Avril, Frances Hamilton, Larry Kent and Donald Reed.

Par Carefully Choosing Subjects for Talkers

Los Angeles, Nov. 6.

It is understood Paramount production schedule will be considerably changed for the current season, as it is going to concentrate heavily on talkers.

The schedule calls for 75 features for '28-'29. Up to date around 30 have been made. Of the other 45, those stories considered least important will be eliminated. In their stead talker stories are to be made.

Only very important attractions will be made with dialog for the balance of the product.

FROM 50 TO 30

FN Cutting '29-'30 Product Due to Sound—Figure on 15 All-Talkers

Los Angeles, Nov. 6.

First National will cut its product for the 1929-30 season from 50 to 30 features. About half of these pictures will be 100 per cent. talkers.

Balance, it is said, will be silent as Colleen Moore, Corinne Griffith and Billie Dove are disinclined to talkers. Barthelmess, who at one time objected to talkers, it is understood, has agreed to enter into that field with next season's product.

Nudes for Japs

Keikichi Yamaguchi, leading light of Japan's screen periodical "Kinema," has written as follows to Paul Gulick, director of publicity for Universal, under a recent date line:

"I am very glad to inform you that our magazine is still the leading screen magazine in our country by your kind assistance.

"I want the following things for the Film Guide Book so please furnish me these things:

	Portraits	Nude Photos
Lau La Plante...	5-10	10-20
Barbara Kent....	10	10
Ethlyn Claire....	0	10-15
Renee Adoree....	5	10
Mary Nolan.....	5	0

All Universal players nude, 20-25."

A guide book, Kiki!

Bob Montgomery Opposite Vilma Banky in Talker

Robert Montgomery, juvenile lead in "Possession" at the Miller, New York, will play opposite Vilma Banky in her next Sam Goldwyn dialog picture.

It's Montgomery's screen debut, with the report he has engaged for an optional year with Goldwyn, and another option for four more years. Mike Connolly of the Small agency in New York put the contract through, also taking a rush test without voice of Montgomery for the screen. Montgomery leaves the show at the end of next week.

TESTING EXTRA'S VOICES

New Requirement for Special Preferred Atmosphere People

Los Angeles, Nov. 6.

While every picture studio on the coast has its own preferred list of extra players, which they call from time to time to play important atmosphere and bit parts, they find it necessary to change the old stand-by list to meet the new requirements for sight and sound work.

Heretofore the preferred extra player acquired special attention from casting directors or personality, type and wardrobe. Now they are not only required to have all of these, but a speaking voice as well.

Each studio is conducting individual tests of the most promising extras that they may ascertain whom to call in the future for atmosphere dialog work.

Theme Dance Step For "Naughty Baby"

Los Angeles, Nov. 6.

Following the exploitation vogue for theme songs in connection with motion pictures, First National is now attempting to introduce a new dance step originated in the making of "Naughty Baby."

If it hits with any popularity at all it will be known as "The Naughty Baby Glide."

Barrymore's "Knight"

Los Angeles, Nov. 6.

John Barrymore's first picture for Warners will be "The Tavern Knight," by Raphael Sabatini. It will be an all-talker and goes into production after Jan. 1.

The subject, as its name implies, is a costume tale. It was filmed by Stoll in England in 1920, but received practically no distribution in the United States.

PRODUCTION TIED UP AFTER 5 YEARS

Talking Picture Producers and Probably Theatre Chain Operators Commencing to Think of Future—Western Electric Licenses Without Privileges for Anyone After Expiration, Except W. E.

ON PAST RECORD

Los Angeles, Nov. 6.

A license hovers over the picture business: a leading industry of this country under license after 20 years of self-propulsion.

Western Electric has issued the license, principally, and to the principal film producers as well as the main theatre chains. It covers talker production and wired theatres.

With talkers now looked upon as the mainspring of the trade, producers particularly are reported mightily prone to consider what will be the outcome when the contract they hold with the W. E. subsidiary, Electrical Research, expires after five years.

At that expiration it will be Electrical Research or the parent W. E. company which will decide upon a continuance.

In the interim and therafter, W. E. reserves the right to reclaim its equipment, whether for studio or theatre, in addition to all patents and devices meanwhile filed or made for recording, whether found by the studio or the W. E. engineers.

Unless the five-year contract for the producers licensed by W. E. to make sound pictures can be modified, this will be the situation in 1933.

The theatre wiring contract runs for different terms, up to five or 10 years, but also under license with W. E. holding the title to all wire equipment installed in any theatre. It is a license under which the theatre operates as well as the studio.

While producers and exhibitors do not look forward too far for worry, they cannot but see that if there is a squeeze at the end of the contract in either case, they will be on the wrong end.

A W. E. license contract looks like a brief for a U. S. court case. It's done up in a bale. While lawyers for the payees may have read it, it's doubtful if a producer or exhibitor has ever gone through it with a fine comb.

If History Repeats

The producing and exhibiting end of the film trade remains firm in the opinion that the record of the picture business will repeat, where a patent is involved. That opinion is ingrained in the business. It arises from the overthrow some years ago of the Motion Patents Picture Company, then called the strongest "trust" in existence.

The Patents Company, with its renting adjunct, General Film Company, that gave no quarter in business dealings, relying upon supposed strength, suddenly found itself thrown out of court on its most important patent.

From that arose the film industry of today, no longer ham-strung as it had been, and proceeding thereafter with a freedom of movement that felt no restraint until the Western Electric license appeared in the middle of what was a peaceful scene. That license is founded upon the talking picture.

If history doesn't repeat, the industry will go forward through its five year period, guessing at the outcome, with an if always planted in front of it. That if is if the electrics by that time shall not have interjected themselves so thoroughly into the picture business that the matter of expiration of licenses will have been forgotten.

Out here the start appears to be felt by the presence of R. C. A. Photophone in Keith's and FBO. The mob around claims it is but the small start of a bigger end.

Picture Players Protected By Producers' Ass'n's New "Call Bureau" Innovation

Los Angeles, Nov. 6.

For the purpose of direct contact with picture players not under contract to producers, the Association of Motion Picture Producers will establish a "call bureau" about Dec. 15.

This office will be located in the new Louis B. Mayer building where the association will make its offices after Dec. 1.

Fred W. Beetson, of the Producers' Association, has been working on this plan for two years, collecting data and investigating complaints which brought about the perfection of the idea that is to be used.

No charge is to be made to the player for the services of the "call bureau." The cost of operation, nominal, will be borne by the Producers' Association. No effort will be made through the establishment of the bureau to eliminate the artist representatives or managers who operate on the legal commission of 10 per cent.

The prime purpose of the bureau will be to receive calls from the studios for players of stellar parts. These calls will be dispatched directly to the player by phone. In case the player cannot be reached by phone, a telegram, prepaid, will be sent. The player, after getting the call or telegram, is then to report to the studio which called for the service. In case the player has a representative or agent he or she is privileged to take that person along on call or have him act in representative capacity.

Shady Agents

Establishment of the bureau followed complaints that have been registered with the producers by various players who said that certain agents operating in a shady manner at different times had represented them and had received requests for their services. These agents would tell the producers or casting directors that the particular player desired was working elsewhere, was out of town or had been drinking, etc. Investigation in many instances brought to light the fact that the statements of the agents were untrue and the standing of the player had been impaired with the producer. Investigation showed that where the statements were made by agents, in most cases they had other players to recommend and in most instances the jobs were obtained by them. It was brought out on some of these check-ups that these agents had the players they pushed for the "sub" jobs under contract personally, and that the players were not getting the full amount of salary that the studios were being charged for their services, as the agents were holding out more than 10 per cent.

The call bureau will not be an employment agency, as no calls will be taken from the outside from players who want jobs. These the latter will have to seek themselves at the studios or through a representative.

Beetson will call a meeting of the 35 agents and artists' representatives this week. He will tell the agents that no effort will be made to interfere with their business, that at no time will the call bureau become an employment or casting office and that it is simply being established for the convenience of the producers and artists, at the same time avoiding complaints detrimental to the industry in general.

Requests will be sent out to all players who have registered at some time or other with studios, agencies, etc., to furnish their names, phones and addresses to the bureau for use. They will be indexed. It is expected the opening of the office will occur not later than Dec. 15.

Tiffany Tone Trade Marked

Washington, Nov. 6.

"Tiffany Tone," in its odd shaped design, is now protected by a trade mark. (Serial No. 272,584.)

Silence!

Great solemnity attends the shooting of a dialog sequence around New York. Upon the sounding of the bell calling for absolute silence, carpenters check their hammers in mid-air, property men stop breathing and everybody suddenly is frozen to the spot they're standing on.

The whole procedure is quite unlike the free and easy ways of the old silent days.

An incident is reported of a company doing a very tense emotional scene. Everything was functioning beautifully. Not a sound was audible. When suddenly rose the rich vibratory buzz of a guttural snore. An extra had fallen asleep in a forgoten corner. The whole scene was N. G.

Smokers and Wisecrackers Disturb Volunteers

National Board of Review has requested FBO to screen its pictures hereafter in a public projection room instead of in the regular FBO projection room in the Bond building.

Volunteer critics representing the National Board complained that the FBO projection room has become a difficult place to see a picture because of the presence of cigar-smokers, late-arriving foreign buyers and wise-cracking professional film critics.

Heretofore FBO had two showings, one for the National Board, generally represented by a committee of six, and one for the regular reviewers and others interested. An "efficiency" move to avoid the duplicate screening resulted in combining all elements.

The majority of the volunteer critics of the National Board are housewives, who devote their time and services gratis. The presence of outsiders, they complain, prevents them from discussing the picture freely and the wise cracks of newspaper reviewers are annoying.

Jeff McCarthy at Fox Hills

Los Angeles, Nov. 6.

It's understood that Jeff McCarthy, when returning here from his present visit in New York, will have his headquarters at the Fox Hills sound studios.

This appears equivalent to McCarthy being in charge there, with W. R. Sheehan in general charge of all Fox plants, Sheehan remaining at his present Fox studio.

Fox Hills studios, all sound, are new and cost around $8,000,000.

Fox's new 40-acre studio lot is situated between two hills forming a natural pocket for any fog coming in from the ocean nearby. The site lies in direct line with a fog belt. There are times when the fog does not lift from that particular spot until afternoon.

This condition may give the Fox studio executive many headaches in the future when they attempt to film exteriors and have to wait for the fog to recede.

J. J. McCarthy will leave for the Coast this Saturday (Nov. 10).

McCarthy has been on to secure material and talent for Fox talker productions.

Americans and British Luke Warm On League of Nation's Proposal

Paris, Nov. 6.

Sudden lack of interest by American and British film people in the proposed plan to have the International Chamber of Commerce approach the League of Nations on the legality of international film quotas and restrictions, will result in the cancellation of the contemplated arbitration unless something unforeseen happens.

All other European nations have acquiesced to discussions but both the States and England have remained particularly quiet of late despite that the Americans here originally suggested the move. It is believed that the Americans' eyes are now opening to the European intrique. Film magnates on this side would probably let off a lot of steam, meaning nothing, while hoping that the Americans would drop a word whereby the local boys could profit.

When the matter was first contemplated several months ago, the I. C. C. announced it would sound out the reactions to suggestions and if the majority of those concerned were interested, a meeting would be called for Nov. 14. But after the I. C. C. discovered how anxious the Europeans were to make an international issue of the quotas, rather than strive for a mutual agreement, the Americans lost all further interest.

Am. Trade in France Indefinite for 29-30

Paris, Nov. 6.

Representatives of the American film trade here are becoming nervous about the '29-'30 season. All point out that there is little more than a month before the trade showings start, yet they have not been informed of just what conditions the French government is going to exact from them.

All kinds of wild restrictions are being rumored. Many believe the French should be approached immediately.

They point out that the French are so slow that if negotiations were started tomorrow it would be at least a month before any definite plan could be completed. Added is that dealers do not know the basis on which they will sell pictures next year, and the truth that most all European distributors have made contracts among themselves, which means that the Americans will only get the left-over business.

QUOTA FIGURES

Footage and 7½ British Percentage for Americans

Washington, Nov. 6.

At the end of the first six months of the British quota the eight American distributors show the following registered footage on their own productions and how they are meeting the required British 7½ per cent:—

	American Footage	British Footage
Paramount	203,979	19,458
First Nat'l-Pathe	141,790	15,622
Fox	122,865	None
Metro-Goldwyn .	111,009	None
P. D. C.	99,577	None
Univer'l (Europ.)	79,294	16,872
All'd Art'ts (U.A.)	33,473	None
Warner Bros. ..	25,506	None

These figures, according to the report reaching Washington, cover only feature pictures. In the three cases which British feature footage has been registered, it exceeds the percentage requirements, and in the case of Universal it is nearly three times as much as is needed to date.

Actual quota footage left the five not registering any British gives Fox 9,241 feet, M-G, 8,325 feet; P. D. C., 7,465 feet; U. A., 2,509 and Warner Bros., 1,912 feet.

In all five British quota pictures in the course of production are already completed but not registered and shown to the trade.

Sintzenich in India

Washington, Nov. 6.

Harold A. C. Sintzenich, one time cameraman to D. W. Griffith, is now representing Kodak, Ltd., in Bombay and Calcutta, reports George Canty to the Department of Commerce.

Sintzenich, an Englishman, put in some 10 years in Hollywood.

Denials on Large Anglo-German Corp.

London, Nov. 6.

An Anglo-German corporation is in formation with a capital of $7,500,000 to acquire an 80 per cent holding in Emelka, Germany; Maximfilm, Germany, and Deutsches-Lichtspiel, Germany, to merge with British Controlled Films and British Screen Productions companies.

Arthur Levey and Dave Mountain of Rayart are concerned as the flotation involves a tieup with Rayart for joint production and distribution.

Plan is to make 30 films a year of which 10 will be British, 10 Continental and three super films in conjunction with the American end. Rayart will also probably produce in France.

The foregoing is the claim made by Major Rassum of British Controlled, but is denied as to Emelka by Hans Seidel ,local representative of that company. Also credited with making a deal with Emelka are Isidore Schlesinger and Charles Hill, both in Berlin for the German exploitation of DeForest Phonofilm. Schlesinger's London office pleads no knowledge of the undertaking.

Quickie Talker for English Newspapermen

Los Angeles, Nov. 6.

The visiting British newspapermen stepped into a surprise at the close of their scheduled tour of the Paramount lot. They had tramped over the various stages in the usual perfunctory manner of studio guests and then casually were escorted on the sound stage.

Necks hardly had begun to crane at the various "works" when out of the blue came a voice extending welcome to the visitors. It identified its origin as that of Clive Brook. At its close the Britishers grouped about Roy Pomeroy and asked many questions.

In a few minutes the group was startled by hearing the voices of its own members reuttering the words they had spoken but a few moments before. It was a simple case of the "playback," reproducing what had been recorded while the talking was going on.

The newspapermen were invited to make a speech by themselves, which they quickly did. At the conclusion all were reproduced. It was not just a perfunctory visit as it turned out.

U's 2 in Germany

Joe Levigarde, Universal director, sailed for Germany this week to make two pictures, "The House of Glass," by Max Marcin, and "Fallen Angels," taken from a story by Arthurs Somers Roche.

American players will be used. None as yet selected.

Levigarde is accompanied by Charles Stumar, cameraman, and Robert Surtees, assistant director.

Japs Prefer Their Own Made Pictures

Washington, Nov. 6.

American Consul E. R. Dickover, at Kobe, says the Japs prefer their own productions to all others.

No mention is made by Mr. Dickover as to what effect this has on the sale of American productions, which in the face of the large export figures presents an interesting angle, say officials of the Department of Commerce.

American official gives data on the 1,100 picture houses in Japan with average seating capacity as around 500. This does not reflect the actual capacity, though, says the consul, as the Japanese exhibitor goes in strongly for standing room to beat the various taxes levied.

All combined the houses number somewhere near 60,000 with about 25 of the lot comparing with the modern, American de luxe theatre.

A Little Money Wanted

London, Nov. 6.

Associated Cinemas Company, theatre subsidiary of British International, has increased its capital to £5,000,000 and will ask for the money in $1 stock shares.

British International is forming a three-cornered alliance with Ufa, Germany, and World Wide pictures by which each will distribute the other's product in their individual territories.

Germany's French Quota

Paris, Nov. 6.

Understanding between France and Germany fixes 33 French pictures as the minimum quota to enter Germany throughout the next fiscal year.

ALICE TERRY SAILS 15TH

Paris, Nov. 6.

Alice Terry recently completed her work in "Three Passions."

She sails from Cherbourg Nov. 15 for her annual visit to Hollywood.

Roumanian Tax Stands

Paris, Nov. 6.

After a strenuous battle over the Roumanian film tax, based on the length of a film, it has been decided not to advance the charge for next year's supply.

Lillian Gish on Her Way

Paris, Nov. 6.

Lillian Gish arrived in town on her way to Hollywood.

Miss Gish is going to the coast to make a picture under the direction of Max Reinhardt, his first attempt at the flickers.

Lew Cody, London Act

Los Angeles, Nov. 6.

Lew Cody is leaving shortly for London where he opens Christmas Eve at the Palladium (vaudeville) for four weeks.

Explaining Values of Films' Theme Songs for Plugging and Revenue

Picture business is bigger than any other branch of the amusement business and by the same token the music publishers fully recognize how the movie talkers have dwarfed their own music business by comparison.

Song publishing is now getting to be a mechanicalized industry. The film theme songs are the biggest hits on the market now and have been for the past six months, starting with "Ramona" and now with "Sonny Boy" from Jolson's "The Singing Fool" which is outselling anything else on the market at the rate of 2 to 1. Next to it is "Jeannine, I Dream of Lilac Time" from "Lilac Time," and the other Jolson song hit, "There's a Rainbow 'Round My Shoulder," rates third.

The music men, accordingly, are urging that if theme songs are to be an important by-product of the picture business, why not the theory of "sound songs" with sound films; songs that are musically sound.

Already there is definite proof that "it's all in the song" and that it doesn't require an established songwriter to fashion a film theme song providing the compositions are musically sound.

Mabel Wayne, comparative newcomer, proved that with "Ramona," the biggest thing in years. Nat Shilkret, expert orchestrator, maestro and recording man, wowed with the first real song he wrote, "Jeannine." Ditto Axt and Mendoza with "I Loved You Then As I Love You Now" from "Our Dancing Daughters," the M-G-M feature which exceeded expectations and carried what Berlin, Inc., regarded as an indifferent song into extraordinary hitdom.

From this, where the number was mechanically recorded for dance only, now it's being made vocally and as organ solo, etc., thus giving the number not only a 100 per cent mechanical recording but 200 and 300 per cent "canning," depending on the several different ways the song is being recorded on the disks.

Picture Importance

The picture companies should realize the importance of the value of such exploitation. With hundreds of thousands of copies of the sheet music and the records going into households, its value for the screen's box office is apparent. It was exemplified in the case of the song "Ramona" and the picture "Ramona," with the song boosting the film materially.

Realizing that this is what the film people have in mind, the music men argue that "Ramona" is one of the few exceptions where a song title is identical to the picture. As in musical comedies and operettas, it is rarely that the title of the musical production is utilized for the hit song. The hit is generally some romantic or love theme or a girl's name. That's how "Jeannine" was the chief title, with "I Dream of Lilac Time" dragged in a sub-title.

This explains such far-fetched titles as "Woman Disputed, I Love You" or "Revenge," neither of which, as song titles, has commercial appeal. Similarly, "Out of the Tempest Into My Heart" was a mechanical attempt to get "The Tempest" (U. A.) title into the musical composition.

In justice to song and picture, a musical composition must be synchronized into the score and used along with it, if it is to have any effect. The song must be reprised sufficiently for the obvious value of the plug. That's the reason "Angela Mia" (My Angel) from "Street Angel" was so decisive a hit or "Neapolitan Nights" from "Fazil" or any other of the theme song hits. If orchestrated into the picture, it cannot miss because of the repetitious exploitation, providing the song has basic appeal.

The song publisher admits the insistence for synchronized plugging is for selfish purposes but it is mutually advantageous.

1st Real Test

Those picture companies affiliated with their own music publishing subsidiaries such as Paramount-Harms and Metro-Robbins are naturally doing all possible to co-operate, not only by synchronization but actual music sales of the song sheets in the theatre lobbies wherever the features are booked.

The first real test of the Famous Music Corp. (as the Harms-Paramount alliance is known) will be the week of Nov. 24 when "Manhattan Cocktail" (Nancy Carroll-Richard Arlen) plays both the Manhattan Paramount and the new Brooklyn Paramount simultaneously. It is the opening attraction of the Brooklyn Paramount and has Victor Schertzinger's "Another Kiss" as the theme.

Playing to a combined estimated attendance of 300,000 at both houses during that week, as well as in the other key cities, Harms (Henry Spitzer has this department in charge for the firm) expects to stick over one hit after another through the simultaneously concentrated plugging in the important key cities.

Metro's next $2 feature at the Astor, New York, is "Alias Jimmy Valentine" with "Love Dreams" by Mort Harris, Ray Klages, David Mendoza and William Axt as the theme which Loew-Metro will further plug via its own station WHN. Westell Gordon, concert artist, will become "Jimmy Valentine," a radio singer, for the broadcast plug, at least thrice weekly. Metro through its ally, Robbins Music Corp., will publish this theme along with "Live and Love" from John Gilbert's "Mask and the Devil," "Cross Roads" from "Show People," opening at the Capitol, New York, Saturday, and "Honey Land" from "Hallelujah."

British Film Field

By Frank Tilley

London, Oct. 26.

It has hitherto been considered difficult to impossible to break British films into the South African market except for an occasional single sale. I. W. Schlesinger's South African Film Trust dominates the market, and the London office, though it looks at most home-made films, seldom buys one. Maybe the fault is with the pictures—or the prices.

British International, however, has managed to make a deal with Schlesinger for a year's output, which includes some 20 films now in production or scheduled. British International has formerly sold its pictures individually, some to the Film Trust and others to Hayden's South African Kinema Company, an organization which aims to rival the Schlesinger concern and to break its control of that market.

Additionally British International has sold 30 features, made and to be made, to Union Theatres of Aus-

(Continued on page 20)

Par, Paris, Grinding And French Like It

Paris, Nov. 6.

Paris has fallen for the grind policy.

Paramount, inaugurating five shows a day for the first time in France, did a landslide business last week.

It proves the French can be made into real picture fans.

Connolly's Shorts

London, Nov. 6.

Jack Connolly sailed on the "Leviathan" Friday (Nov. 2) with enough Movietone shorts on board to sink the ship.

Most of these are of British and European celebrities, made during Connolly's last trip over here, including a few minutes with Lloyd George.

All-British Talker

Los Angeles, Nov. 6.

Sam Bischoff Productions is attempting to assemble a 100 per cent British cast for an untitled English picture to be made in Vancouver, B. C.

Talking sequences necessitate the all-British flavor in the player line-up.

J. P. McGowan will direct, with Carol Sax supervision.

HUNGARIAN LANDS

Los Angeles, Nov. 6.

Bela Lugozi, Hungarian stage actor, will be featured in Fox's "The Veiled Woman," which Emmett Flynn will direct. Lia Tora and Paul Vincenti have been added to the cast.

Lugozi attracted the attention of film producers when he appeared in a local legit presentation of "Dracula."

Distribution Here

On his return from abroad, Michael Gourland, head of Affiliated European Producers, stated that 12 European film producing companies will hereafter distribute their products in this country through his firm.

Madan Wiring in India; 5 Houses at $12,000 Each

Five of the B. J. Madan houses in Bombay and Calcutta, India, will be wired by Western Electric.

Madan has placed the contract. Each theatre calls for an installation cost of $12,000.

It is said W. E. will send an engineer to India to watch the operation of the equipment, after it shall have been installed.

Novelty for London

A special movietone novelty has been made by M-G-M for the opening of the new Empire, London, Nov. 8. The movietone is framed as if each of M-G-M's stars and featured players were there making a personal appearance.

The Empire will be the first big wired house in the English capital. Arthur Loew went across particularly to attend the opening.

"Jazz Singer" in Paris

Paris, Nov. 6.

Warner's "Jazz Singer," Vitaphone, is expected to open here shortly at the Aubert Palace.

R-K-O OR FOX AND WARNERS?

Metro's Talker Plant Operating; Shorts Mostly; 'Letter' Par's Dialog

The large sound-proof stage at M-G-M's uptown New York plant went into operation Friday night (Nov. 2) about two weeks after the start of synchronization work in the smaller stage directly underneath.

Mr. and Mrs. Norman Phillips and Norman Phillips, Jr., were the first actors to appear on the big stage. An embellished version of their vaudeville acts was made under the supervision of Louis K. Sidney.

Eddie Mannix from the coast is looking over the M-G-M studio which will enter upon a period of intense activity almost immediately. Twenty or more talking shorts are contracted for. In addition there will be the United Artists' feature in a month or so. Al Lane, from the Culver City studio, has arrived to officiate as cameraman. Charles Harten is similarly engaged. Carl Struss who will shoot the U A picture is in town.

An assembly picture similar to M-G-M's "40,000 Miles With Lindbergh" was put together at the studio with Lady Drummond Hay, Dr. Eckener and other figures in the Graf Zeppelin flight appearing in special scenes to be interpolated in the special Zep stuff taken on the trip by Robert Hartmann, cameraman with M-G-M newsreel. The Zeppelin picture will be a three-reeler. It has not been titled.

The entire musical library of the Capitol theatre, New York, consisting of over 10,000 items, has been moved in toto to the M-G-M studio. Frank Roehrenbeck, former assistant to Major Bowes, is the business manager for studio. The studio is being painted up outside as well as inside.

"Jimmy Valentine" is the next M-G-M picture scheduled to be synchronized. Made on the coast it contains talking sequences. Background music for the dialog will be added.

Making "Letter"

At Paramount where "The Letter" is being shot the following dramatic actors are making their initial appearances in talking pictures: Tom Donnelly, Jennie Dickerson, Charles Craig, William Friend, Harry Lee, and Milano Tilden. All have small roles.

Alfred L. Gilks who organized the camera work for the launching of sound production at Paramount, returned to Hollywood Friday, wearing a wrist watch presented to him by co-workers. Gilks came east last May to shoot "The First Kiss" in Maryland. He has been number one cameraman on 40 Paramount pictures since 1919, a record.

Count Andre de Limur, secretary of the French Embassy in London, was a studio visitor with Jacques de Sieyes of the French embassy in Washington. The count is a brother to Jean de Limur, who is directing "The Letter" for Paramount. John G. Bachmann, Par's west coast production supervisor, was on hand to look over Walter Wanger's efforts.

F. B. O.

Little activity last week at FBO. Workmen are rapidly putting the finishing touches to the studio, completely reconstructed under the direction of John Fitzgibbons, the studio manager. Dressing room facilities for 75 and a small lunch room have been provided. Gene Markey and Frances Agnew are now working on the script of "High Steppers," the first feature for FBO eastern production schedule, selected by Robert Kane, its talker boss. Josiah Zuro's musical organization synchronized "Marked Money" last week.

LINDSEY'S CLAIM

Judge Ben Lindsey has advised Tiffany-Stahl he considers "Marriage by Contract," T-S picture, an infringement on his book, "Companionate Marriage."

Lindsey states he has retained Clarence Darrow to start proceedings should any attempt be made to show the Tiffany-Stahl picture.

Talkers and Mutes

An angle on dialog pictures is the effect they are having upon deaf mutes.

With the 100 per cent. talkers free from continuity titles, a great many of this unfortunate group have declared themselves discouraged and dissatisfied as to wired houses. Their contention is that the action is now much slower, there are no explanatory titles for them to see and that as far as lip reading is concerned they would rather attend a stage performance to enjoy the color and closer proximity of the performers.

There are 20,000 deaf mutes in New York and about an equal number in Chicago.

Hollywood Shops Are Among Those Glad

Los Angeles, Nov. 6.

Resumption of film production at something approaching normal is going to bring cheers from a lot of folks beside the actors. In the front line of these will be the merchants of Hollywood. Alonsgide will come some joy yelps from wholesalers, providing the merchants with their wares.

It's been a tough year for the shops along Hollywood boulevard, particularly the smaller places. A lot have had a battle to keep their heads above water in the past months with things just beginning to brighten up a bit. Without exception they blame the trying period not on a presidential year, but low production in pictures.

The talker situation has caused the revolution in pictures that has kept a lot of actors out of work and out of the shops.

Credit

The larger establishments on the boulevard haven't suffered so much because they can control the credit situation pretty well, but even these report that some of their picture patrons, who usually pay on the dot, have had to be carried for longer than the customary period, as work was shy, and with it, the b. r.

The many smaller shops have little or no credit accounts on their books. With so many patrons short on cash due to studio idleness, business dropped way down. Some tried credit but as the credit continued to be just that, they had to throw the burden of carrying them back on the wholesaler.

And as the wholesalers profit plenty when picture production is heavy and the shops are doing fast business, they have had to take the load.

With production slowly picking up, the merchants are beginning to brighten a little, as prospects are that most of the studios will be going at a good pace in the next month or six weeks.

RAMISH SETTLING

Laemmle Julian Oil Suit Near Settlement For $43,547

Los Angeles, Nov. 6.

That Carl Laemmle's $43,547 suit against Adolph Ramish would be settled out of court was indicated when it came up for trial before Superior Judge McLucas, and attorneys for both parties requested an adjournment until Nov. 7 because of the possibility of a settlement.

The suit was for money alleged to have been lost in the Julian Petroleum crash. Laemmle asserts that Ramish sold him 2,000 shares of Julian stock and agreed to protect him against any loss by market decline. Ramish denied any such agreement.

ONE OR OTHER FOR STANLEY, REPORT

No Information Obtainable for Better Line—Fox's Extensive Theatre Holdings Against Radio's Present Control of Keith's—Involves More Production for R. C. A. Photophone

TALK WON'T STOP

Talk won't stop over the prospect of Radio-Keith-Orpheum or William Fox making a deal with Warner Brothers, whereby either of the two theatre chains may be able to hook in Warners' Stanley Company, circuit, through merger or purchase.

There is no definite information on the matter. The several sides reply in the haven't heard of it way. Notwithstanding there are stories of meetings and conferences between parties interested one way or another, with the supposition remaining these matters have come up.

R-K-O is inclined to add to its theatre holdings, from the reports. That is in the line of expansion desired by David Sarnoff, head of Keith's and R. C. A. Photophone. Sarnoff is liberally credited with having engineered the Keith and FBO deal. People who know him say he will not stop there, since deciding that the show business in a direct way is a necessary part of his R. C. A. Photophone contemplation.

Fox is rapidly accumulating the largest theatre chain in the world. His recent purchase of New York independent exhibitors' holdings to the extent of over 160 theatres in the metropolitan zone, appears to have given Fox an ambition to dominate the east as a theatre operator as he is at present doing in the west through his extensive West Coast circuit.

Another undiscovered point is the identity of the negotiators for any of the parties. It is said that the interested bankers, including those concerned in the Warner-Stanley buy, continue to be on the alert in the theatre field.

With Stanley Company acquisition, R-K-O probably would take over First National, another film producer for R. C. A. Photophone, added to FBO, now held by it. It would give Photophone another production centre for sound product.

While mysterious in its way, several insiders assert a deal eventually will arise with the Warners in the middle, they retaining their producing organization.

Not much credence is placed in a Warner-Shubert deal of real importance. The Shubert matter in its relation to the Warners is gone into with more detail in another section of this issue.

L. A. to N. Y.

Helen Lowell
R. A. Brabill
H. B. Franklin
Laura La Plante
Joe E. Brown
Jack Luden
John W. Considine, Jr.
Alan Crosland
C. Gardner Sullivan
Buck Jones.
Jack Cohen
Dave Loew
Edward Small
E. M. Asher
Alan Crosland

N. Y. to L. A.

B. F. Fineman
Douglas Fairbanks
Mary Pickford
Dito Parlo
Earl W. Hammons
Arthur Zoellner
Neil McKay
Richard Currier

Show Business Press Agents Wanted by Commercial Firms As Best Big Biz Exploiters

Chicago, Nov. 6.

With commercial firms first made aware of the advantage of the theatrical style of press agentry through experience with radio and later seriously studying the methods of exploitation practiced by show business, indications are plain that the much booted press agent is coming into his long delayed heyday.

Large commercial firms already have started overbidding show business for press agents. Once getting the p. a., they change his title to public relations counsel or some such royal monicker and tell him to keep his suit pressed, but he's still the same old hooey disher.

Sears Roebuck Co., operating the largest chain of retail stores in the world, besides its mail order business, has taken on a theaatrical press agent to handle exploitation and get results more in proportion to the amount of money they are spending in daily papers and periodicals.

This same attitude is taken by numerous other firms which feel they are not promoted rightly before newspaper readers, or to the newspapers themselves. They figure a theatrical press agent's experience in paving goodwill,l and his training in showmanship will be assets and do much to overcome the present staid manner of exploitation used by big business for new business.

Offers for Agents

Montgomery Ward, opening thousands of retail stores throughout the country, is in need of tie-ups, hookups, reading notices, and plenty of peppy exploitation.

Oscar Doob, p.a. for Kunsky Bros., is reported to have been offered very important money by one of the large motor corporations. Ben Serkowich of the Publix New York office is being angled for by a large local commercial house.

The question confronting the show business: will it be able to hold its ace publicity men in the face of this new competition? While admittedly prolific in conceiving business helps, show business also is admittedly unable to retain most of the assets.

Show business is credited with discovering the bill board as a means of exploitation but only in the east are the billboards still used to any extent. Discontinuance was forced by the perishable quality and uncertanty of a show's run, and by the increased cost of billboard advertising, eventually becoming prohibitive for show business, made so through commercial demands.

Variety recently printed the story of an Omaha reporter taken over by Publix and then called back to his paper at double the Publix salary.

It may be a worry for show business, but it's pleasant for the p.a.'s.

Static in Talker

Los Angeles, Nov. 6.

Technicians working with talking pictures are considerably worried over the fact that a costume of silk, worn by an actor before a microphone, produces a static on the record or film sound reproduction. The electric-magnetic properties of silk cause a crackling sound similar to the loud swishing of skirts.

Fear that the talker will issue the way for the demise of the "costume picture," producers are considerably perturbed over this unforseen difficulty.

Static caused from the electrical content of dry hair on the human head has been combatted successfully by oiling the offending hair, thereby diminishing the current producing activities.

Film Writers Superior For Talker Dialog

Los Angeles, Nov. 6.

One of the most marked indications that film production is going to have a lot of impetus before the first of the year is seen in the increasing demand from all the big line studios for writers, particularly those who have some knowledge of dialog.

Virtually every lot is adding a flock of new writers to its staff. They are assigned immediately to productions scheduled to begin shooting in the early future.

The frenzy for New York playwrights seems to be passing. Studios are discovering it takes longer and is more expensive to teach the stage writers what pictures are about than to experiment with film writers on the coast who are to some degree conversant with dialog writing and who know picture needs.

The six-week contract boys from the east haven't been any stampeding riot when they ran up against the requirements of film technique and some have gone back home. Others, seeing the possibilities of the talkers, haven't decamped when their six weeks were up but are sticking around to learn about films. They expect to crash again, now knowing what it is all about.

"QUEEN KELLY" STARTS

Los Angeles, Nov. 6.

Gloria Swanson's "Queen Kelly" finally is in production at FBO, starting on what is described as a most carefully prepared script. While the schedule calls for 10 weeks' shooting it is deemed doubtful if this will be observed on account of the large number of mob scenes to be photographed out of doors—and the sun at this season is not dependable.

The period is 1912 and the locale, Germany.

Denny's Renewal with U

Los Angeles, Nov. 6.

Universal has renewed its option on Reginald Denny for another year.

Denny has been with U for five years and has three more years to go on his present five-year optional contract.

Menjou's Vacation

Los Angeles, Nov. 6.

After Adolphe Menjou finishes "Marquis Preferred" for Paramount he will go to New York on vacation. "The Concert," his next, with Florence Vidor opposite and directed by Lothar Mendes, will not go into production until February.

Warners' 60 Days Dark

Los Angeles, Nov. 6.

Following the completion of three pictures now set for production, which are due to be finished in December, Warner Brothers studio is slated to close for 60 days.

Thelma Todd in Lead

Los Angeles, Nov. 6.

Laska Winters signed by First National to play the part of Satan's mistress in "Seven Footprints to Satan." This action moves Thelma Todd, originally considered for the part, to the leading role.

Casting "Stepping High"

Robert Kane for FBO has started "Stepping High," a dialoger, with a variety of incidents in its makeup for the screen.

Among the early names for the cast is Morton Downey. He will be in the lead role, with songs.

"Ark" Opens to $7,000 at $5; Grind Talker Flops; L. A. Scared by Flu

Receipts Fall Off—"Bachelors," $19,000, State, Bad —"Disputed" in 2d Wk., $14,800, Good

Los Angeles, Nov. 6.
(Drawing Population, 1,450,000)
Weather: Fair

For the fourth successive week "Singing Fool" led the town. Receipts dropped about $5,000, but it was still out front. "Beggars of Life," at the Met, was next and $4,000 behind at $24,100.

As a whole trade was 'way off. Town is getting a little flu which has prevailed in San Francisco the past month. It makes folks cautious and the theatres feel it.

That they will not accept anything turned out for a talker was demonstrated at the State where Warners premiered "Beware of Bachelors." This is not a 100 per cent talker.

Grauman's Chinese got away after a 10 day shutdown with "Noah's Ark" to a $5 top Thursday night. Demand rest of week was tremendous with around $7,000 in for the first night. Carthay Circle, the other $1.50 house, finished with "Mother Knows Best" on Sunday. Sixth and final week was poorest house has had in its career. No effort made by house publicity and exploitation staff to stimulate the finishing stanza.

"King of Kings," with sound, took a dive at the Criterion. With Jewish opposition, this DeMille special quit after nine days at just over $10,000. Second week of "Woman Disputed" held great at the UA house. "Docks of New York" gave the Egyptian considerable profit. Boulevard got little better than average with "Heart to Heart" and Lynn Cowan, new m. c.

Estimates for Last Week

Boulevard (WC) "Heart to Heart" (FN) (2,164; 25-50). Nothing to help house; most of increase credited to Lynn Cowan, m. c.; close to $6,000.

Carthay Circle (WC-Miller) "Mother Knows Best" (Fox Movietone) (1,500; 50-$1.50). Sixth and final week just left this one on the limb; bowed out to around $5,000; "Interference" (Par) current.

Criterion (WC) "King of Kings" (sound) (Pathe) (1,600; 50-$1.50). Did not attract much attention for first time at pop prices; lasted nine days and got $10,500; "Wedding March" (Par) current.

Egyptian (WC-UA) "Docks of New York" (Par) (1,800; 25-75). Very good with "High Yaller," stage show, helping; nice profit at $9,500.

Grauman's Chinese (UA) "Noah's Ark" (WB-Vita) (1,800; 50-$1.50). Off to $5 top on Thursday and did $7,000 for that performance; demand big.

Loew's State (WC-Loew) "Beware of Bachelors" Vita (WB) (2,242; 25-75). With small percentage of talk, this one a brodie at little more than $19,000; stage show good but could not overcome raps on picture.

Met (Pub-WC) "Beggars of Life" (sound) (Par) (3,595; 25-75). With Wallace Beery house did fairly well at $24,100.

United Artists (UA) "Woman Disputed" sound (UA) (2,100; 25-$1). Second week held up great; stage show aided; $14,800.

Warner Bros. "Singing Fool" Vita (WB) (2,756; 25-75). Trade slackened off; number of de luxe shows cut week days; fourth week $28,000

"Women" Holds Midland To 3d in K. C.; $12,000

Kansas City, Nov. 6.

Last week sort of eventful one for the theatres. Each had some sort of celebration. Midland's first birthday. Orpheum celebrated "Founders' Week," Newman had third week of "Singing Fool," only picture ever that long in the house; Isis its premiere with sound, and Orpheum opening with the Oberfelder-Ketham stock.

Despite the events, returns not so forte; in some houses quite deplorable.

Newspaper reviewers did not like the Midland's "Women They Talk About," nor "Melody of Love," at the Royal. Papers were strong for "Show Girl," at the Mainstreet, "Air Circus" at Globe, and, of course, "Singing Fool," though about written out on Jolson feature.

Alibis plentiful for the bad business, viz., radio show at Convention hall, numerous political meetings, hallowe'en parties and bad weather after Wednesday. All did their share of the dirty work.

Estimates for Last Week

Mainstreet—"Show Girl" (3,200; 25-50-60)—Holding up consistently and picture best bargain bet in town. $20,000.

Loew's Midland—"Women They Talk About" (4,000; 25-35-50). Who ever titled this one may have known what it is all about, but none of the audience could figure it out. Picture just fair entertainment, but talking shorts best house has shown. Adverse newspaper reports hurt. $12,000.

Newman—"Singing Fool," 3d week (1,980; 40-60). In addition to breaking house records first two weeks, picture took another when held for third week. Now held for fourth. Continued to hold up nicely, but, of course, not with the heavy lines in front of the box office as during the first two weeks. $18,000.

Pantages—"Stormy Waters" (25-35-50). Like Mainstreet, house holding up nicely against hot competition and seems vaude doing it, as some of Pan's pictures have not been anything to rave over. $7,900.

Royal—"Melody of Love" (920; 35-50). Universal's first talker, and not so good. Business reported as satisfactory. $4,000.

Uptown. Universal's first run suburban, presented "Kelly," together with stage show. Globe had "Air Circus."

Locke-Made Laugh

Los Angeles, Nov. 6.

W. J. Locke, English author, guest at the last Wampas meeting, in addressing the boys, said:

"I call you brothers of the pen. The only difference between us is that I write fiction and you write facts."

A roar when those words poured forth from the English writer.

SEATTLE DROPS OFF; TALKER'S $13,800 LOW

'Mother Knows Best' Lets 5th Ave. Down—'Beggars' $16,300—Blue Mouse $7,500

Seattle, Nov. 6.
(Drawing Population, 500,000)
Weather: Stormy

Pre-election excitement hit attendance somewhat. No wild mob anywhere.

President started with best biz of season with new play, "Skidding" and critics liked it.

Estimates for Last Week

Seattle (WC-Pub-L) (3,100; 25-50) "Beggars of Life" (Par). Some liked picture and some thought it trampy. "Denver Beauties" on stage. Fur fashion revue helped draw. Biz started off strong, weakening toward end; $16,300.

Fifth Ave. (WC) (2,700; 25-60) "Mother Knows Best" (Fox). First Fox with dialog. Some didn't like abbreviated talk angle, expecting more. Picture not liked; $13,800.

Coliseum (WC) (1,500; 25) "Beau Broadway" (Col.). No punch; $3,000.

Columbia (U) (1,000; 25-50) "Do Your Duty" (FN). Seems hard to swing mobs to this off location; $3,300.

Blue Mouse (Hamrick) (950; 50-75) "Home Towners" (Vita) (wired). Biz slumped second week. All-talker good; $7,500.

Music Box (Hamrick) (1,000; 50-75) "Singing Fool" (WB). Al Jolson still big noise here. Fifth week; $11,000.

Winter Garden (U chain) (650; 50-75) "Warming Up" (Par). With Richard Dix popular, biz up little; $2,950.

Pantages (1,500; 25-60) "Streets of Illusion" (Col). Not as good a show as week before so biz dropped; $6,500.

Orpheum (2,700; 25-$1) "The Whip" (FN). Robert Warwick on stage. Fair at $9,000.

President (Duffy) (1,800; 25-$1.25) "Skidding" (Duffy Players). New piece liked better than anything at this house in long time; $3,500.

GRADUATE AS ASSISTANT

Omaha, Nov. 6.

Ray Jones will succeed Harry Watts as manager of the Riviera. Watts recently resigned to enter a new business.

W. M. Gollner, just graduated from the Publix school, will assist Everett R. Cummings, manager of Blank-Publix latest house, Capitol, at Cedar Rapids, Ia.

EN PLEIN JOUR

The elegance of the Continent—
The splendor of the Orient—
The smartness of the American elite—

All contribute to the popularity of New York's fashionable PARK LANE HOTEL where a MEYER DAVIS ORCHESTRA is the featured entertainment for its international patronage.

LAST WEEK OF ST. VAUD IN MONTREAL, $13,000

Montreal, Nov. 6.
(Drawing Pop., 690,000)
Weather: Fine

All houses were down from previous week, although not by a lot. Imperial, on its last week of straight vaude, picked up considerable, due largely to the three leads from "Our Gang." This brought gross into line with the big first runs, not far short of $13,000.

Palace, with sounded "Sunrise," did not score as heavily as usual, despite high praise from local press. While topping town at $16,000, not much better than the holdover of the previous week. Talker short of Bernard Shaw probably pulled quite a number who do not ordinarily attend movies. Chic Sale and Ruby Keeler also got good hand. House will likely pick up this week on "Lilac Time."

"Revenge," at the Capitol, was helped out by locally popular Dolores del Rio, but fell below previous week's Barrymore film. Ballyhooed as a world premiere, it got big houses first two nights, but fell off later in the week. Ended around $15,000.

Good Buster Keaton feature and above average vaude helped Loew's to a fair gross in a dull week.

Princess put on "Paris Bound," and Madge Kennedy scored another success for the house. This theatre is holding its own well under the change of management, and while except for the Stratford-on-Avon Players, so far has not given anything out of the way, is rapidly coming back to its old position as one of the most popular houses in town. Good at $12,000. His Majesty's concluded its four weeks of French plays and dark this week.

Strand and Empress with changed films twice a week hold their audiences and continue to gross around $3,500 and $2,000 respectively. A good public for these smaller houses with first runs at low prices.

Orpheum stock house not so good as week before, but satisfactory, as usual. Gayety burlesque up to average.

Neighborhoods fell off a little, but still well above grosses of this time last year.

Estimates for Last Week

Palace (FP) (2,700; 45-75)—"Sunrise" (Fox) (wired). Sound picture, not going as well as two talker features recently. First time since sound films picture has not held over. Reason likely public fell away latter part of week; $16,000.

Capitol (FP) (2,700; 46-60)—"Revenge" (UA). Dolores del Rio brought in fans, although picture heralded as world premiere helped some. Press had no great praise for picture, but fans not influenced lot by that. Started out like a winner, but fell off later in week. Fair gross at $15,000.

Loew's (FP) (3,200; 35-75)—"The Cameraman" (M-G-M). Buster Keaton picked this house out of the doldrums brought about by Hallowe'en holiday and long run of fine weather. Better houses end than beginning of week. Vaude also above average; $15,000; good.

Strand (UA) (800; 30-40)—"Shadows of Night" (M-G-M); "Say It With Fables" (Col.); "The Wind" (M-G-M); "The Wright Idea" (FN). Fine program that deserved its gross of around $3,500.

Empress (CA) (1,500; 25-35)—"The Cop" (Pathe); "Cabaret Kid" (British); "Home Jane" (U), and "Kitty Gone Wild" (Par). Around $2,000.

His Majesty's (legit)—Fourth week of French plays. Further change of program and conclusion of visit. Company just about held its own, deserving better support.

Princess (legit) (2,300; 50-$2.50)—"Paris Bound." Lively farce, with Madge Kennedy starring. Rated high. Average $12,000.

Imperial (Keith) (1,900; 35-$1.50)—Last week straight vaude. Big, with three leads of "Our Gang." Capacity practically all week. Back to former highs at $13,000.

Neighborhoods, little down.

'Singing Fool,' $205,000, 4 Wks. in Loop; Pre-Election Felt All Over Chi

"Angel's" Anniversary

Los Angeles, Nov. 6.

Caddo employes celebrated the first anniversary of starting "Hell's Angels" by presenting Howard Hughes with what seemed to be a huge cake, frosted and labeled.

When Hughes tried a knife on the mass, he discovered it was made of wood.

POLITICS HURT BALTO.; "WINGS," $7,000, BIG

Holds Up After Stanley Week —Century, $20,500

Baltimore, Nov. 6.
(Drawing Population, 800,000)
Weather: Fair

Serious competition of the political campaigns was demonstrated here last week. Two main causes, the interest of women in politics and the radio stimulation of campaign interest. Women have been cutting movie matinees to attend daytime political rallies. At night both sexes hug a loud speaker or jam a hall to holler for their respective candidates. Between times they stand on a curb to watch their candidates go by. Meanwhile, pictures are nowhere.

The Palace, which went dark suddenly two weeks ago, is open once more with one of those sex shockers. It's a segregated audience affair, gambling on the overhead while some future policy for the house is being worked out. Ted Claire, m.c. at the Century, celebrates his 40th week there this week. It's a consecutive run and a local record.

Last week was generally off. Even the Century, pace setter for this town, felt the let-up. "The Night Watch" failing to duplicate the previous week. Stanley slumped with "Woman Disputed," and "Mother Machree" got off to a lame opening week at the New.

Garden was 'way off but the other combo house, the Hipp, ran counter to the general trend and turned in a good week. The Valencia, taking "Wings" after its big week at the Stanley, also turned in a good b.o. account. Uptown Parkway was off with "Battle of the Sexes." "Singing Fool" completed a fourth week at the Met and seems strong enough to continue indefinitely. Matinees have eased up but night trade is still capacity.

Estimates for Last Week

Century (Loew) "The Night Watch" (FN) (3,200; 25-60). Billie Dove started off with big Monday night in spite of Al Smith mass meeting; probably got big political overflow; unable to maintain pace against campaign-radio opposition, however; about $20,500.

Stanley (Loew, Stanley, Crandall) "A Woman Disputed" wired (UA) (3,600; 25-60). Time was when Norma T. could jam any first run here for day time shows; didn't have power to offset political opposition last week; fair business at night. Gross is dive from "Wings" the previous week; about $17,500.

New (Whitehursts) "Mother Machree" wired (Fox) (1,800; 25-50). Mother pictures overdone in this cove. Good opening Sat. grossed about two grand, but the first full week slumped under the outside competition; Sunday midnight show only fair; about $8,000 last week, or about $10,000 including the opening Saturday; looks to build this week.

Valencia (Loew, U.A.) "Wings" wired (Par) (1,500; 25-50). Took this big one after a near record opening week at the Stanley; Valencia running under par for some time; "Wings" pulled it out of the rut in face of a general downward trend, at about $7,000.

New Garden (Schanbergers) "Night Bird" and K-O vaude (3,300; 25-50). 'Way off; $9,000 is liberal.

Parkway (Loew, U.A.) "Battle of the Sexes" wired (UA) (1,000; 15-35). Couldn't click downtown and ditto up here; general depression, so slump can't be wholly blamed on film; about $3,000.

Hippodrome (Pearce & Scheck) "Driftwood" (3,200; 25-50). Surprised; picture topped stage show as attraction and had satisfactory week.

Chicago, Nov. 6.
Weather: Cold, Unsettled

Customary pre-election week bugaboo apparent. Only house to escape was McVicker's, playing fourth week of "Singing Fool" to $50,000—only $1,000 under the opening week's gross. Piled-up bookings for the house necessitate leaving.

"Varsity" at the Chicago showed some obstinate qualities in the face of weather and election. It gave the house $43,000—about an average fair-weather gross, but $7,000 below previous week. "Woman Disputed" blew after two weeks in United Artists, slipping to $18,500 in final.

Opening of "Mother Knows Best" among those taking it in the neck with $18,000 at the Roosevelt. Quite a disappointment, but excusable. Monroe did pretty good with an unknown star in "The Farmer's Daughter," collecting $4,700. Orpheum was very unfortunate in having its front obstructed by construction work. "Beware of Bachelors," getting $8,500, first sound picture to leave this pioneer wired house after one week; yet such a flock of alibis!

"The Perfect Crime" and Paul Ash were included in the slump, with the Oriental slipping to $38,000. State-Lake also dropped.

Estimates for Last Week

Chicago (Publix)—"Varsity" (Par) wired, and "Bitter-sweet Blues," Publix unit (4,400; 50-75). Let house drop $7,000 to $43,000, pretty good, maybe.

McVicker's (Publix)—"Singing Fool" (W. B.) wired (2,200; 50-75; fourth week). Nothing affected this one. $50,000. Despite almost capacity business it must be pulled soon to let something else in. $205,000 in four weeks.

Monroe (Fox)—"Farmer's Daughter" (Fox) wired (970; 50). Collected $4,700 with cast of new faces; no squawk.

Oriental (Publix)—"Perfect Crime" (FBO) wired, and "Pickin' Peaches," Publix unit (3,200; 50-75). First big booking break FBO has had around here in long time. Notices good despite gross slump; $38,000, with Paul Ash on stage.

Orpheum (Warner)—"Beware of Bachelors" (W. B.) (wired (760; 50). One weekly only. $8,500 not bad for 760 seats.

Roosevelt (Publix)—"Mother Knows Best" (Fox) wired (1,700; 50-75). Disappointing start at $18,000. Fine comment; getting good exploitation.

State-Lake (Keith)—"Power" (Pathe) and vaude (2,200; 50-75). William Boyd comedy and acts brought $20,000; about $3,000 drop over week before.

United Artists (U. A.)—"Woman Disputed" (U. A.) wired (1,702; 50-75). $18,000 last week after $27,000 opening, and out; start was good; "Revenge" in.

'Waterfront,' Earle, $6,000 Reg. Gross Cut in Two

Washington, Nov. 6.
(White Pop., 450,000)
Weather: Fair and Rain

Always admittedly bad for capital week before election. Havoc in most instances.

Earle with "Waterfront" took the prize drop, about one-half of the week before.

"Lilac Time" was one of the joy bringers for a repeat at the Metropolitan, following the Earle.

Another good figure, considering was "Two Lovers" at the Columbia.

Fox held its own, getting almost as much as it did the previous week.

Estimates for Last Week

Columbia (Loew) "Two Lovers) wired (U. A.) (1,232; 35-50). Right well under conditions; topped $10,000 and sticking.

Earle (Stanley-Crandall) "Waterfront," wired (F. N.) (2,244; 35-50). Worst brodie of town reverting to figures of pre-sound days; around $6,000.

Fox (Fox) "Women They Talk About" wired (W. B.) stage show (3,432; 35-50-75). Started slow but picked up every night to $17,000.

Keith's (K-A) "Gang War" and musical tab (1,938; 35-50). Got it along with others. Not $6,000. Scheduled for closing Saturday.

Met (Stanley-Crandall) "Lilac Time" wired (FN) (1,518; 35-50). In for repeat after taking house record at Earle. At smaller house, $11,000.

Palace (Loew) "Take Me Home" wired (Par.) stage show (2,372; 35-50). Five grand under previous week. $16,300.

Rialto (U) "Whip" wired (FN) (1,978; 35-50). Down, too, but still above old figures of last season; $6,200.

"Song of B'way" Title

Los Angeles, Nov. 6.

Final title for the Harry Richman picture to be filmed by United Artists in New York will be "Song of Broadway."

13 OF 14 SOUND--NO PANIC

MINN. TAKES SLAP; "MARCH" ONLY $6,000

Minnesota's Big Show Only $24,000—Everything Down but Henn-Orph

Minneapolis, Nov. 6.
(Drawing Population, 475,000)
Weather: Favorable

After a stretch of prosperity the axe fell again last week. With the exception of the Hennepin-Orpheum, all houses suffered.

Blame for the slump is placed on the screen attractions as well as the election. "Wedding March" and "Beggars of Life" showed nothing at all. "Air Circus," the Minnesota's screen attraction, also displayed weakness. Shoved down the ladder from the 75-cent Minnesota to the 35-cent Lyric, Richard Dix, too, didn't demonstrate much pulling power in "Moran of the Marines."

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,200; 75)—"Air Circus" sound (Fox). Marion Harris in person, Bob Benchley in Movietone and Publix stage show unit, "West Point Days." Whale of an all around show; slump in business, however, due to generally adverse conditions and feature photoplay's weakness; gave fair satisfaction to fans without proving any kind of a magnet; Miss Harris played up above picture; first time since opening this house has used a big salaried outside act in addition to unit, Whiteman having been a part of one unit; around $24,000, drop from previous week, when house deserved better fate.

State (F. & R.-Publix) (2,500; 60)—"Beggars of Life" (Par). Not strong enough to draw public unsupported by any stage stuff; Movietone news and Vita shorts on program; liked by those who saw it, but box office told of lack of strength; about $10,000.

Strand (F. & R.-Publix) (1,500; 60)—"Wedding March" sound (Par.) Very bad; didn't seem to interest screen fans in the least; only about $6,000, less than sixth and final week of "Wings," and out.

Hennepin-Orpheum (Keith) (2,890; 40-60)—"Tenth Avenue" (Pathe) and vaude. Picture far from hot and all credit to stage; nearly $15,000; stiff increase over previous week.

Pantages (Pantages) (1,600; 25-50)—"Street of Illusion" (Col) and vaude. Pleasing picture and satisfactory show minus pulling power; around $5,100; not so good.

Lyric (F. & R.-Publix) (1,300; 35)—"Moran of the Marines" (Par). Local boy, Dix and Ruth Elder failed as magnets; come down for Dix; picture okayed by those seeing it; around $1,700; fair.

Flu Epidemic Spoils Frisco's Show Trade

San Francisco, Nov. 6.
(Drawing Population, 73,000)
Weather: Fair.

With approximately 11,000 cases of flu reported and a broadcast that people shun crowded places and with prospect of one or more of the larger schools being ordered closed pending a letup in the epidemic local picture houses were hard hit last week. Single exception was Embassy.

Neighborhood houses report greatly reduced revenues last week, and Oakland was also heavily depressed.

Estimates for Last Week

Warfield (Loew-W. C.) "The Air Circus" (Fox) F. & M. stage show (2,672; 50-65-90). Good enough entertainment but $25,000. Low.

Embassy (Wagnon) "Singing Fool" wired (W. B.) (1,367; 50-65-90). Hit new high at $24,976 (actual). Should be good for long stay.

Granada (Publix-W. C.) "Moran of Marines" (Par.) Publix stage show (2,785; 50-65-$1). About normal at this house of late. $20,000

California (Publix-W. C.) "Wedding March" (Par.) (2,200; 65-90). Two weeks plenty. Final week about $12,500. "Lilac Time" current.

St. Francis (Publix-W. C.) "Wings" (Par.) (1,375; 35-50-65-90). Air feature about played out here Ran two weeks and five days on third engagement in town. $6,000 on final. "Dancing Daughters" moved in.

"SHOW GIRL" $32,100

Okay With Lowry Absent From Ambassador—Talmadge $21,200

St. Louis, Nov. 6.
(Drawing Population, 1,025,000)
Weather: Fair and Cool

With Norma Talmadge's "The Woman Disputed" adjudged by the reviewers as the best picture of the week, things were rather on the up-and-up at the big picture palaces here last week, with the neighborhood theatres holding their own.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-50-65-75) "Show Girl." One reviewer called this picturization of McEvoy's novel "dry and for the most part uninteresting." Ed Lowry's on vacation in New York and Ambassador with Ed away is like the circus without the elephants; $32,100.

Loew's State (3,300; 25-35-65) "Woman Disputed." Norma Talmadge picture drew for her followers. Story another of the licensed free love things; $21,200.

Missouri (Skouras) (3,800; 35-50-65-75) "Manhattan Cocktail." Prolog called best part and picture only fair. Stage show somewhat improved; $22,000.

Grand-Central (Skouras) (1,700; 50-75) "Wings" (Par) (4th week). Did $12,500.

'4 Sons,' $24,100 in N. O.; 'River Pirates,' $15,300

New Orleans, Nov. 6.
Drawing Population, 500,000
Weather: Clear and Cool

All Saints, the religious day celebrated here when thousands repair to the cemeteries to place floral offerings, always reacts peculiarly on the boxoffices. Days preceding All Saints are generally light in the theatres as the populace saves something for flowers from the customary outlay. All Saints' Day itself is ordinarily very big, with extra performances given.

With All Saints occurring last week, but one house escaped a drop and that was the Saenger, where "Four Sons" went over $24,000. Midnight Halloween show helped.

Loew's State was at sixes and sevens with "The River Pirate," which eased that house to a trifle above $15,000, less than recent weeks. Orpheum came pretty close to $10,000 with "Taxi 13," although Chester Conklin, featured, has never been a panic here. "Lion and the Mouse" was not so hot at the Tudor during its first week when it went slightly above $4,000.

Estimates for Last Week

Saenger (3,568; 65) "Four Sons," sound (Fox). A real draw in face of All Saints' week; did $24,100.

Loew's State (3,218; 50) "River Pirate" (Fox). Not liked; business but $15,300.

Orpheum (2,400; 50) "Taxi 13" (WB). Just so-so and aided by surrounding vaude; total $9,700.

Tudor (800; 50) "Lion and the Mouse" (Vita-WB). Did not approach pictures that have preceded in point of returns; in first week got $4,400.

Strand (2,200; 50) "Docks of New York" (Par). Not bad all things considered; $4,200.

'Fool,' Tacoma, 4th Wk., 'Wings,' 1st Time, $9,000

Tacoma, Nov. 6.
(Drawing Population, 125,000)
Weather: Rainy

Fourth week strong for "Singing Fool," show event of season.

"Wings" went for great biz at the Rialto, looking dangerous for house record. Advertising Manager Curtiss of General Petroleum Corp. helped greatly with ad tie-up that brought results to the box office.

Estimates for Last Week

Broadway (WC) (1,500; 25-60)—"Cardboard Lover" (M-G-M). Name helped in draw. Stage show; $6,000.

Pantages (1,500; 25-60)—"Court Martial" (U). Jack Holt draw. Stage show. $5,700.

Blue Mouse (Hamrick) (650; 50-75)—"Singing Fool" (WB). Great fourth week. $4,500.

Rialto (WC) (1,250; 25-50)—"Wings" (Par). First time here and mopped; $9,000.

Colonial (WC) (850; 25)—"Devil Dancer" (Par). Not so devilish at b. o.; $2,000.

FRANKLIN ARRIVES

Harold B. Franklin got in today from the coast. He is concerned with dissolving the "four in one" deal whereby West Coast is operating the Publix and Loew houses.

DOESN'T HELP B'WAY BUSINESS

Big Four Short of $300,000—Strand Comparative Leader at $39,000—Roxy Under $100,000—Capitol, $68,000—Paramount, $71,000—Cameo Only Silent Major House

CAMPAIGN TALKS HURT

Of 14 Broadway film houses 13 last week had sound pictures. Exception was the Cameo, where "Three Comrades," Russian film, was playing. It's the first or second time the Broadway sound count has been so high. Nothing in the totals for the week indicated the new wrinkle has taken Broadway by storm as a novelty.

Business impediment points to the political campaigns. Reports from all over the country say the broadcast speeches of nationally known men cut into the theatres from 20 to 40 per cent. On one night alone last week there were four "names" on the air with which the theatres couldn't compete.

Tip off on Broadway's business is that the Big Four (Roxy, Capitol, Paramount and Strand) hit $277,900, and trade not so smart when this quartet falls shy of $300,000. Fair; nothing more.

Weather favored film attendance, but they were staying home to hear what the candidates had to say and what others had to say about them.

Chaney took a drop of $16,500 on his holdover at the Capitol for $68,300. "Mother Knows Best" was just $700 shy of $100,000 at the Roxy, and "Varsity" barely eased the Paramount past $71,000. Comparatively the Strand made the best showing with $39,000 for "Midnight Taxi."

"Wings" had a good first week at the Rialto, when considering that the picture moved directly over from the Criterion without losing a performance; $42,000, strong start.

"Wedding March" winds up late this week to let "Woman Disputed" come in at the Rivoli for a special Friday night performance. In its third week the Von Stroheim film nailed $23,300, slide of $7,600. "Melody of Love" called it a run after two weeks, winding up to a bit better than $13,000 at the Colony. "Three Comrades" duplicated that stay and departed after a holdover to $6,000.

Changes

"Lilac Time" is down to around $10,0000 and will be followed by "The Barker" near Dec. 1. Likewise, "White Shadows" is drawing to a conclusion, due to make way for "Jimmy Valentine," perhaps Nov. 14. "Four Devils" is holding its own, and $11,100 isn't too bad at this time, although "The River" is the probable successor, and possibly before the end of the month. "The Cavalier" got $4,900 at the Embassy after opening Tuesday night. It will be succeeded this Friday by "Marriage By Contract," another Tiffany-Stahl picture.

Both Warner pictures have a toe hold, Jolson lopping off another $43,000 and "Home Towners" stepping off $15,200 in its first week. Latter figure is not especially big for Warners, but substantial.

Estimates for Last Week

Astor—"White Shadows," sound (Cosmo-M-G) (1,129; $1-$2) (15th week). Bottom hasn't dropped out, but picture getting ready to sail; $14,500 okay in 14th week, but tentatively listed to be succeeded by "Alias Jimmy Valentine" (M-G) about Nov. 14.

Cameo—"Three Comrades" (Amkino) (549; 50-75). Russian film dropped after two weeks; holdover went to $6,000.

Capitol—"While City Sleeps," sound (M-G) (4,620; 35-50-75-$1.50) Took sharp drop on holdover of $16,500; 2nd week, $68,300, with radioed campaign speeches hurting here as elsewhere.

Central—"Lilac Time," sound (FN) (922; $1-$2) (11th week). Close to $10,000 mark and scheduled to be followed by "The Barker" (FN) either last week of this month or first of next.

Colony—"Melody of Love," sound (U) (1,980; 35-50-60-75-99). Dipped some in second week; just over $13,000 and out; "Man, Woman, and Wife" (U) current.

Embassy—"The Cavalier," sound (T-S) (596; $1-$1.50) (2nd week). Took bad lacing from dailies, prone to kid it; quit in time to let "Marriage By Contract" (T-S) in Friday night; opening Tuesday, "Cavalier" got $4,900 on week.

Gaiety—"Four Devils," Movietone (Fox) (808; $1-$2) (6th week). Holding on and $11,100 okay; "The River" (Fox) named as probable successor; may arrive before end of month.

Paramount—"Varsity," sound (Par) (3,666; 40-65-75-85-$1). Important corner still having its troubles returning to fast pace of few weeks ago; college picture, with inserted dialog scenes, couldn't do it, but improved on previous week in getting $71,300.

Rialto—"Wings," sound (Par) (1,960; 35-50-75-85-$1) (2nd week). Air smash moved directly over from Criterion and started on grind next morning; $42,200, strong opening week.

Rivoli—"Wedding March," sound (Par) (2,200; 35-50-75-85-$1) (4th week). Has done fairly well here but will cut fourth week short to let "Woman Disputed" (UA) in at special Friday night showing; last week, $23,300.

Roxy—"Mother Knows Best," Movietone (Fox) (6,205; 50-75-$1-$1.50). Short of $100,000 less than expected; house also felt radio opposition; $99,300 and "Dry Martini" (Fox) current.

Strand—"Midnight Taxi," Vita (WB) (2,900; 35-50-65-75). All-sound program. Comparatively best showing on Street at $39,000; didn't hold over and "Show Girl" (FN) now playing; reported biggest Saturday midnight show to date, professional interest probably responsible.

Warners—"Home Towners," Vita (WB) (1,360; $1-$2) (3rd week). First full week, $15,200; not unusually big, but solid.

Winter Garden—"Singing Fool," Vita (WB) (1,493; $1-$2-$3) (8th week). Another huge week at $43,800.

Met, Boston, $40,100; "Submarine," Vaude, $21,

Boston, Nov. 6.
"Warm with some rain."

"The Singing Fool," the Al Jolson picture, playing simultaneously at the Fenway, uptown, and the Olympia, downtown, cleaned up here for the second week.

Outside of this business around town rather off last week, due, some believed, to presidential election radio listeners.

At the Metropolitan the gross for the week was $40,100, which is not hot. The picture, "Moran of the Marines," failed to click from the start.

The Orpheum, Loew downtown house, did a fair week with "Excess Baggage," put into the house silent after being shown uptown with sound.

Last Week's Estimates

Metropolitan (4,000; 60-75)—"Moran of the Marines" (Par). Comedy drama with Ruth Elder featured with Dix. Picture selected for the celebration of the third anniversary of the big house. Used Petroff's "Birthday Blues" on the stage. Gross, $40,100.

State (4,000; 50-65)—Used "Submarine" (Columbia), with Jack Holt featured for the screen, with "The Juvenile Steppers" for the leading vaudeville support. Gross, $21,000.

B. F. Keith Memorial (vaudfilm)—Opening week of this house to big business, with top price of $1 and two shows a day except for Saturdays and Sundays, when continuous run policy is adopted. Besides the vaudeville, house used "Oh Kay" (FN) for a picture.

Keith (vaudfilm)—House showed some of the effect of the opening of the new house, reflected in the business. Used "Hit of the Show" (FBO) for picture.

Olympia—Another crashing week with the Al Jolson picture, "The Singing Fool," with house doing wonderful business during the day and turnaway at nights.

Fenway—Also using "The Singing Fool" and collecting uptown the business that the Olympia was doing downtown.

Orpheum (3,500; 35-50)—Very fair week with "Excess Baggage" (M-G-M) (silent). Same picture shown with sound at the other Loew house, State, previous week. Gross $18,000

Scollay—Used "The Fleet's In" (Par), which went over so big at the Met a few weeks back and which duplicated the good business at this downtown house.

Modern and **Beacon**—Small twin houses. Steady, good business with "The Perfect Crime" (FBO).

VAUDE MILWAUKEE'S LEADER LAST WEEK

Films Slump—Palace $22,000—"Fool" and "Tom" Both Tumble—Wis. $11,000

Milwaukee, Nov. 6.
(Drawing Population, 655,000)
Weather: Cold and Rain

Business slumped last week for no explainable reason. Weather was ideal but they didn't even nibble at the bait. Hallowe'en night was a frost, majority evidently having home parties.

"Singing Fool," in its fourth week at the Garden, continued big and will stick another. Picture took $5,000 drop below its third week. "Wings" is held a third week, although the second was not as big as hoped for. "Battle of Sexes," "Loves of an Actress" and "Me, Gangster" all fell by the wayside. Palace did well due to Ted Lewis. Best business in weeks at this Keith house. Annual Teachers' State convention and election are expected to put the town over big this week.

Estimates for Last Week

Alhambra (U) "Uncle Tom's Cabin" sound (U) (1,800; 25-35-50). Second week sorry drop; around $5,000.

Garden (Brin) "Singing Fool" (Vita-WB) (1,200; 25-50-75). Fourth week and still okay; looks like six; dropped off about $5,000 but picture still above $16,000.

Majestic (Brin) "Battle of Sexes" (UA) (1,500; 25-50-75). Started slowly and never picked up; in $5,000 class.

Merrill (Fox) "Loves of an Actress" (Par) (1,255; 25-40). Negri washed up as far as this town goes; film pleased some but not many saw it; lucky to get $3,000.

Palace (Keith) "Through the Breakers" (Pathe) (2,400; 25-50-75). Ted Lewis the big noise; house went above $22,000.

Riverside (Keith) "Power" (Pathe) (3,000; 25-40-50-60). Vaude show attracted; above $10,000.

Strand (Fox) "Wings" (Par) (1,200; 25-50-60). Second week and still all right although never went above $15,000.

Wisconsin (Fox) "Me, Gangster" (2,800; 25-35-50-60-75). Farewell for Dave Schooler and band on stage; film went so-so with comment about equally divided; worked hard to get above $11,000.

$3,100 Top Best for Topeka in Opposish

Topeka, Nov. 6.
(Drawing Pop., 80,000)
Weather: Snow

Weather with politics last week.

Estimates for Last Week

Grand (1,400; 50) (National)—"Street Angel" all week. Sound. Outside attractions too much. Only $3,100.

Jayhawk (1,500; 40) (Jayhawk)—"Oh Kay" fell 'way down. "Docks of N. Y.," last half, not much better; $2,700.

Novelty (1,100; 40) (Crawford)—Another poor week, though about $200 better than last. "Sinners' Parade," first half, panned, and poor vaude show spoiled any chance. Last half, excellent vaude pulled business to $1,500.

Orpheum (1,200; 25) (National)—Buster Keaton's "Cameraman," good break and drew well. "Shadows of Night," last half, a business repeller, and receipts dropped again to last week's level—$450.

Topeka, Kan., Nov. 3.

The Palace Theatre, opened Labor Day by the National Theaters Company for colored trade, was sold this week to Franklin Whittam of Kansas City, who took charge Saturday. Whittam formerly managed the Strand and Bagdac in K. C., and has operated in Bonner Springs and Junction City, Kansas. He is changing the Palace policy from straight pictures to combination vaude and films. This is the second sale announced by the National Theaters Company in 10 days' time. A week ago the company sold half interest in the Novelty, vaude-film, to L. M. Crawford, owner of one-fourth interest.

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149 W. 46 ST. N.Y.C.

AMUSEMENT STOCK CLIQUES PLAY FOR POST-ELECTION UPTURN

Warner Goes Higher as Par., Loew Turn Quiet

The give and take of bull and bear through the last month of pre-election trading crystallized Monday, the last day for dealings in political chances, into a bold demonstration by cliques in the amusement stocks of their certainty that Hoover would be elected and the "Coolidge market" would resume under the auspices of the new Republican leader.

If Smith won, bulls argued, chances were against bad break. Also money eased from 7 to 6 per cent.

Warner Bros. was pushed aggressively into new high ground for the movement at 129 for the common and a fraction lower for the A under large transactions. Paramount, being put through its paces to attract investment buying, recovered to better than 50, on sales of nearly 20,000 shares.

Pools in Command

These two developments obviously were frankly staged under pool inspiration. The other stocks which for the moment were permitted to reflect outside trading sentiment, did nothing whatever. Theory of the bulls is that timid longs who moved out because they feared to chance the effect of the election will be back today (Wednesday) to renew their long lines.

In any event the only really aggressive attitude in the amusements—and this holds good for the entire list—was the bullish one. If any important Wall Street trading element really looked for a post-election break, which Wall Street has been talking about for a long time, that interest didn't have the courage to express itself in timely operations for a decline beginning today. On a count of plus and minus signs at the close, the so-called constructive side had it all its own way.

Stocks either advanced or they didn't move at all, and the turnover in the neutral issues was at a minimum. The two most aggressively buoyant issues on the whole board were Radio (RCA), which advanced 7 to 234, and Victor Talking Machine, which climbed 5 to 127. Both of these are the new allies and "big brothers" of the theatre stocks, and if they express a definite trend at a critical moment such as Monday afternoon, it ought to fix the drift of the whole group.

Radio Leads Advance

Why Radio should jump and Keith remain static is one of those things. Radio is a pool stock and Keith unquestionably moves at the behest of its sponsors. Their plan of campaign at the moment is to let Keith ride.

The issue is well regarded in many showman quarters, on the logic that the new interests paid 36 for old Keith stock and they can't make any money unless it goes above that level. Prospects of benefit to the theatre chain by reason of its associates with RCA and in consequence with Photophone and National Broadcasting are also cited. National broadcasting of Keith programs has enormous possibilities. Meanwhile, it is announced in newspaper advertisements that 46 per cent of the Keith stock has been deposited, leaving only 5 per cent to go to achieve the necessary 51 per cent to make effective what is called the new plan. Keith insiders say over 51 per cent has been deposited.

Trading began on the Curb late last week in the stock of the proposed Radio-Keith-Orpheum stock on a "when issued" basis, meaning that buyers get a broker's contract to deliver the stock "when, as and if" issued. Prices in Monday's turnover of 600 shares ranged from 34⅝ to the close at 34 flat, representing a fractional premium over the old KLO (Keith's), difference being that purchase of the new stock direct avoids transfer tax.

Shubert reached its peak at better than 85 and then receded to 78¾, Monday's final. It ought to stabilize somewhere around that level, having gone through the usual process of over-discounting the Warner deal in the excess of enthusiasm, and also having passed the stage of "wise" profit-taking. More is being made of Shubert gain in use of its theatres to exploit Warner talking productions than in profit from sale of stage successes. The Jolson film engagement at the Winter Garden is cited in this connection.

Further talk of the approach of favorable action by the Loew board on an extra, but the stock does nothing to discount such a development except hold its gain to 60 and better. Stock indicates application of the brakes. Paramount directors meet next Tuesday to vote on the dividend rate for the new split up stock. Three dollars is taken for granted.

MONDAY'S CLOSE

Closing prices of the leading amusement stocks listed on the New York Stock Exchange on Monday were:

Sales.	Issue.	High.	Low.	Last.	Net chge.
4,500	Fox	96⅞	95⅝	96⅞	
8,000	Keith	33⅝	33⅛	33⅛	− ⅜
2,800	Loew	61⅛	60¼	60¾	
18,600	Param't.	50¼	49⅛	50¼	+ ⅜
1,100	Pathe A.	25½	25⅛	25⅛	− ⅜
5,400	Shubert	80¼	78⅛	78¾	+ ¼
26,700	Warner	129½	125⅛	127⅞	+1¼
	Allied Issues				
21,800	Radio	235¼	226	234	+7
30,600	Victor	127	123¼	126½	+5

Summary for week ending Saturday, November 3:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue. and rate.	High.	Low.	Last.	Net Chge.
45	27⅝	5,700	American Seat (3)	29	27⅝	29	+ ⅞
29½	23	3,900	Consol. Film pfd. (2)	26¾	25	25	....
194¾	163	3,200	Eastman Kodak (8)	180¼	178¼	180	−3⅞
77	49⅛	58,000	Loew (3)	62⅞	59⅞	60¾	+ ¾
110⅝	99⅞	800	Do. pfd. (6½)	102¾	101⅜	102	....
37⅞	15⅛	86,600	Keith	35	32⅛	33½	− ½
111½	75½	3,800	Do. pfd. (7)	104½	98¾	101	−1
109	104	100	First National Pictures (8)	104⅞	104⅞	104⅞	+2⅝
119⅝	72	59,300	Fox Class A (4)	99⅝	95⅛	96⅞	− ⅜
34	21½	5,200	Madison Square Garden (2)	22¾	21½	22	− ½
27⅛	24⅝	600	Met.-G.-M. pfd. (1.89)	25⅛	25	25	− ½
11	5	800	Motion Picture Cap.	10	10	10	....
51½	47¼	89,400	Paramount-Famous-Lasky (8)	50½	48⅝	49½	− ⅛
9⅛	2	23,800	Pathe Exchange	6⅝	6⅛	6⅝	....
34	8⅛	5,800	Pathe Class A	27½	25⅝	25½	+ ⅛
85¼	54⅜	178,500	Shubert (5)	85¼	73⅛	78½	+6⅛
69⅝	36⅝	25,900	Stanley	57¼	54⅝	55½	+ ⅜
100	92	300	Universal pfd. (8)	95	92	92½	−2
132¼	80⅞	199,000	Warner Bros.	127½	111½	127	+15⅞
139¾	22	156,800	Warner Class A	127	112	126¼	+13⅞
			CURB				
104	60	3,400	Balaban & Katz (3)	80¾	77	79¾	− ¾
19⅞	12⅝	4,500	Con. Film Ent.	16⅝	15⅞	16	+ ¼
25¼	8½	114,500	De Forest Radio	24	19¼	20	− ⅞
33⅛	17½	27,700	Fox Theatres	29¼	27¾	27¾	− ½
19½	6	1,300	National The. Sup.	10	9⅝	9⅝	− ⅜
27⅝	11½	100	Loew r'ts	21	21	21	− ½
34⅞	33⅛	8,500	Radio-K.-O., w. i.	34⅞	33⅛	34	....
			BONDS				
101	88	$33,000	Keith 6's, '46	97½	95⅞	96	−2
114¼	105¾	65,000	Loew 6's, '41	111⅞	110½	111	− ¾
102½	99	28,000	Do. ex-War	101	100½	101	+ ¼
83	50	23,000	Pathe 7's, '37	82⅞	80⅝	80⅝	−1⅞
101	98⅜	83,000	Par.-Famous-Lasky 6's, '47	100½	99¾	100	− ½
94⅞	86⅛	82,000	Shubert 6's	92⅞	90⅞	92⅝	+1⅜

Talker Education

With the hope of enlightening its employees so that they will be able to discuss talkers intelligently and convincingly, First National today (Wednesday) starts the first of a series of talker talks in the home office by Western Electric scientists.

DIX AGAIN ON L. I.

Los Angeles, Nov. 6.

Richard Dix returns to Paramount's Astoria, L. I., studio from which he departed reluctantly a year ago last April.

Dix will do at least one picture, talker, in the east. This is scheduled for Dec. 15.

Accused of "Crashing" Furrier Is Arrested

"This man 'crashed' me Thursday and tried again Saturday but didn't get away with it this time," said Max Tepper, usher at the Paramount theatre when he appeared in West Side Court against Herman Taffett, 21, furrier, of 169 Rivington street. Taffett was arrested after a chase that began at the Paramount and wound up outside of the 45th street entrance of the Astor hotel. Taffett was charged with disorderly conduct.

Tepper partly told his story to the Court when an attorney for the defense asked for an adjournment which was granted until tomorrow (Thursday). Taffett had been out on nominal bail, continued by Magistrate Gotlieb.

"I remember the defendant very well. Two nights before his arrest he pulled the same gag on me when I was taking tickets," said Tepper to reporters. "When I stopped him Thursday night he said his brother in the rear had his ticket.

"I believed him. But I could not find his brother. It was a lesson. And to my amazement he entered the theatre Saturday forenoon.

"He must have forgotten me. Again he said, 'My brother has the ticket.' 'None of that,' I told him. He became indignant and threatened many dire things. He left to notify a patrolman. I went along to see if he did.

"But instead, he ran to the Hotel Astor. We went through the Astor and I caught him on the 45th street side," said Tepper.

Taffett appeared in Court with an attorney and friends. He stoutly denied he was the "gate crasher."

"2 LOVERS," $24,000, PROV.

Could Have Held On at New State —Jolson $25,000 in 2 Wks

Providence, Nov. 6.

(Drawing Population, 115,000)
Weather: Cool

Al Jolson broke his own record at the Majestic the past two weeks with "Singing Fool." Gross will run close to $25,000. Business like this is exceptional with many houses showing crack bills. Loew's New State could have held over "Two Lovers" another week.

State is holding up, hitting between $22,000 and $25,000. Many out-of-town visitors drop in to see the big house.

Estimates for Last Week

Majestic (Fay) (2,200; 15-$1). Jolson smashed house record with better than $25,000 for two weeks in "Singing Fool" (Vt.-WB).

Loew's State (3,800; 20-50). "Two Lovers" (UA). Great at $24,500; could have lingered.

Victory (K-O). "The Cossacks" (M-T). Best in months; fine at $8,500.

Strand (Ind). Fair double bill did around $10,000; okay for house, which is one of the town's big four.

16mm. Lobby Box Film For House Ballyhoo

Los Angeles, Nov. 6.

A. M. Levy, operating the Muse, a Main street grind, has tried out with success a shadow box and continuous automatic 16 mm. film containing high lights of his picture. This was placed close to the street entrance.

Levy reported that where a breakage in film occurred there was noticeable diminution in the stream of customers until it was noted and repaired. Under his recommendation the plan has been tried by two other houses on Boyle Heights, the Meralta and National.

The scheme was devised by Fred Rockett of Hollywood of taking approximately 250 feet of outstanding scenes and reducing that to 100 feet on the 16 mm.

Sheehan Pinch Hitting

Los Angeles, Nov. 6.

Howard Sheehan, West Coast vice-president, has returned from New York to take charge of W. C. during Harold Franklin's temporary absence.

Another on South Seas

Los Angeles, Nov. 6.

The success of "White Shadows" has prompted M-G-M to make another South Seas subject.

Morton Blumenstock will write an original, to be known as "Devils of the Deep."

PARROT ON JOB AT LAST

Los Angeles, Nov. 6.

The advent of sound pictures has brought forth a Mexican parrot that can sing and crry on a conversation with all the clarity of a human warbler or conversationalist.

The owner of the bird lives in Hollywood. After 17 years of care, she is about to be rewarded by renting the bird out for sound pictures.

"Air Circus," $12,000; "Varsity," $20,000, Buffalo

Buffalo, Nov. 6.

(Drawing Population, 500,000)
Weather: Rain and Cold

Business about as usual was the report at local picture houses last week. The grosses of both Shea houses attained excellent heights with the other downtown houses somewhat off.

Last Week's Estimates

Buffalo (Publix) (3,600; 30-40-75) "Two Lovers" (U. A.). "Oh, Teacher" unit. This week's line-up presented a strong card from every angle. Straub and His Gang were well up in the running with Murtagh at the organ also finding wide favor. The week started top-notch, but sagged in the middle, which kept takings $29,900.

Hipp (Publix) (2,400; 60)—"Varsity" (Par) and vaude. One of the most evenly balanced programs seen here in some time with both picture and vaudeville standing up. Ethel Watters headlining proved a good draw. Takings held at $20,000.

Great Lakes (Fox) (3,400; 30-40-75)—"Air Circus" (Fox). This house has been off during the past fortnight. Business here has been marking extraordinary high grosses for big features with takings sagging when only ordinary sound pictures are offered. This was the story of last week's gross. Estimated around $12,000.

Lafayette (Indep) (3,000; 40-60)—"Toilers" (Tiffany) and vaudeville. This house changed from Sunday to Saturday openings last week, making last week's figures for six days only. For that period takings were over $10,000.

'Show Girl' Up $3,000 At $10,000, Syracuse

Syracuse, N. Y., Nov. 6.

(Drawing Pop., 220,000)
Weather: Variable

Despite weather none too good, ranging from the season's first snow to rain, business on the Syracuse Rialto took an upward turn last week. Keith's again got $14,000, some $2,000 better than the two preceding weeks. Loew's State jumped to $12,000 with Norma Talmadge's "The Woman Disputed," shown here at 50 cents and permitting the town to grin at the $5 opening on Friday in New York.

Two good bills were the answer at Keith's, the last half bringing the unusual hereabouts—two headliners, Will Mahoney and the Four Camerons. Mahoney tied 'em at every show, continuing through the engagement unhampered by Gene Buck's threatened injunction. It was Mahoney's first appearance here in about three years, or since his salary jumped from $350 to $2,500 a week.

Strand did a financial comeback with "Show Girl," another film shown here in advance of its New York opening. About $10,000.

"King of Kings," at the Eckel for a second week, cashed for $8,000.

Another pulpit plug for the Empire by Dr. Bernard C. Clausen of the First Baptist Church, who liked "Lonesome" and made it a sermon topic, enabled the film to hit $9,000.

The United States Marine band in two Sunday concerts grossed $2,250 for the impresario, Melville Clark, of the Clark Music Co.

Estimates for Last Week

Wieting (Shubert) (1,218)—United States Marine Band ($1.50-50). About $2,250 in two Sunday concerts. Rental, with Melville Clark, of Clark Music Co., holding bag. Late booking and inadequate promotion cut down the gate.

Keith's (vaudfilm) (2,595; 30-50)—Business back to $14,000, with Will Mahoney credited for major increase. Film offerings weak.

Strand (wired) (1,700; 40)—"Show Girl" (F. N.) (sound). Picture liked and business went up $3,000 over preceding week. $10,000. Very good for house.

Eckel (wired) (15-35)—"King of Kings" (Pathe) (sound). About $8,000 for second week. Satisfactory.

State (wired) (3,300; 20-50)—"Woman Disputed" (U. A.) (sound). Topped the de luxe gross for week with $12,000.

Empire (wired) (1,600; 40)—"Lonesome" (U) (sound). About $9000, and at that figure good money maker for house.

'NAPOLEON' IN TORONTO SOCKED LOEW'S PLENTY

(Drawing Pop., 700,000)
Weather: Fair

Toronto, Nov. 6.

Good weather saw grosses tumble in silent flicker houses but stand up well where sound stuff is spotted.

Uptown did routine $10,000 with "Revenge."

Tivoli showed better than $9,000 on fifth week with "Street Angel" and opened strong on "Four Sons" Saturday. Movietone news reel objected to as being too much Hoover and Smith. These gentlemen are both false alarms to flicker patrons in this neck of the woods.

Loew's took an awful walloping with "Napoleon." Usually run to better than $12,000. Pan went almost $12,000 with "The Crash" and stage show. The title was all against "Napoleon," and picture simply was not there.

"The Devil Dancer" led the town at Shea's Hip with about $13,000, which seemed to breeze in with no particular effort.

Neighborhoods strong.

Estimates for Last Week

Hip (FP)—"Devil Dancer" (MG) (2,600; 30-60). Strong at almost $13,000 to lead town by more than $1,000 eased up. Jack Benny help on stage.

Pantages (FP)—"The Crash" (FN) (3,400; 30-60). Sills usually draw, and this one better than average at over $12,000. Singers on stage helped.

Uptown (FP)—"Revenge" (UA) (3,000; 30-60). Average week at $10,000.

Tivoli (FP) — "Street Angel" (Fox). Fifth week of original sound picture for this town went better than $9,000. Excellent. "Four Sons" (Fox) opened Saturday.

Loew's (2,300; 30-60)—"Napoleon." Waterloo. Took one on jaw and sunk house to $10,000. Bad for this month, entirely blamed on picture.

"Terror," Philly's 1st 100% Talker, Not So Hot

Philadelphia, Nov. 6.

Business generally off last week.

Stanley reported a little off last week, and the Fox under normal. The former house had "The Terror," first 100 per cent talking picture, and also Tom Waring, working alone here for the first time. Combination got around $29,000.

Fox had "Dry Martini" as film feature, and stage bill.

Estimates for Last Week

Stanley (4,000; 35, 50 and 75)—"The Terror" (WB). First 100 per cent talking film here. Stage show. Business nothing out of ordinary at under $29,000.

Aldine (1,500; 50 and 75)—"Singing Fool" (WB; 4th week). Final week found business almost as big as ever at around $20,000. Could have stayed indefinitely. "Submarine" in this week. "Singing Fool" goes to Stanley next week.

Stanton (1,700; 35, 50 and 75)—"Wings" (Par; 1st week). In third Philadelphia house; about $13,000.

Fox (3,000; 90)—"Dry Martini" (Fox). Harshly censored here. Stage bill. Business off at about $25,000.

Fox-Locust (1,800; $1)—"Mother Knows Best" (Fox; 2d week). Fairly good, but not what it should be with tremendous advertising campaign. $13,000.

Little (216; 50, 75)—"Caligari." About $5,000. Good.

Karlton (1,100; 50 and 75)—"Man Who Laughs" (U; 2d week). Good notices and good trade in its two weeks. Last week, $6,000.

Arcadia (800; 50)—"Out of Ruins" (1st N; 2d week). $3,000.

Fox-Reade Deal Near Closing Time

William Fox's deal for the Walter Reade houses is reported drawing to a close, with an outside chance of the deal being consummated within the next fortnight.

When the news of negotiations first broke, in September, Reade was asking $24,500,000. That price still stands, it is said, for this circuit of 27 theatres, 17 of which are grouped as being Class A houses.

Interested with Reade in the string is F. V. Storrs. There was some doubt at one time whether Storrs would sell his holdings, but this has since been dispelled, from report, so that if the circuit goes Fox it will go intact.

Included in the chain is the Astor theatre on Broadway, considered by the trade as the most valuable theatre site in New York. This house has six years to go under a lease to Loew's.

CHEAPER WIRING DEMAND

CUTTING COSTS FOR DIALOGERS

Los Angeles, Nov. 6.

The high cost of making sight and sound pictures is forcing producers to cut production costs wherever possible. It is bringing about a gradual reduction in casts and large sets.

First National has already entered into the economy wave by employing but three principal parts in "The Comedy of Life," Milton Sills' next starring picture, and but four principal parts in "Weary River."

Other producers are doing the same in regard to casts, believing that better results can be obtained in dialog sequences with but a few characters.

Hitch in Fox-Schine Deal on Universal

Syracuse, N. Y., Nov. 6.

A hitch is reported in the negotiations between William Fox and Meyer Schine for the 65 Schine picture houses in this section, north and west.

It is said Universal's 25 per cent. of the Schine houses called the halt. In addition U holds an agreement with Schine for U product. This is the block.

At present it is reported that Schine has put up a buy or sell proposal to Universal. If Schine can buy out U, he will proceed with the Fox negotiations.

Portable Telefilms

Los Angeles, Nov. 6.

Telefilm Pictures is another company in the sound field.

It is stated the synchronization will be done by a semi-portable equipment which may be installed in six hours and broken down in half that time.

Ward Wing, Ralph Like and W. T. Lackey are the executives, and represent experience in laboratory work, production and direction.

All U. A. Pictures with Sound and Dialog

All United Artists releases for the coming season will be sounded and dialoged, it is reported, and complete, additional silent versions will be made for practically every picture.

It has been decided impractical to release silent versions of talkers merely without the records. In most cases pictures will have to be remade at a cost in extra time for actors, additional mechanical labor, and equipment royalties involving approximately $200,000 per picture in additional cost, over $3,000,000 above usual for the U. A. lineup.

Practically all of the United Artists stars with the exception of Charlie Chaplin will be heard on the screen in their forthcoming pictures. Chaplin has declared himself against talk, personally on the grounds that it spoils the universal appeal of a screen comedian, especially in a tramp characterization. Chaplin's "City Lights" will have dialog but Chaplin will not be heard.

W. C. CIRCUIT'S TRIAL

Date Will Be Set Dec. 3 in Los Angeles

Los Angeles, Nov. 6.

West Coast Theatres circuit with a group of associated film companies filed a plea of not guilty to a charge of violating the Sherman Anti-Trust law and will appear before Federal Judge James Dec. 3 when the date for the trial will be set.

Complaint was filed as a result of several months of investigation of what the government purports to be a "freeze out combine," which, it is alleged, West Coast headed.

Director's Alibi

Los Angeles, Nov. 6.

A group of studio sound technicians, executives, directors and players gathered around a table to discuss recent developments of sight and sound pictures. A director was called upon to give his version of the new screen technique. He declared he did not care to discuss such an important subject before $50 a week technicians. He was then informed that some of the technicians present were commanding more salary than picture directors. In answer to this the director admitted he always knew he was underpaid.

Thieves in Loew Houses Given Limit Hereafter

Thieves in the employ of the Loew chain will get the limit hereafter.

Pleas of family, poverty, illness and reformation promises will bounce right off the Loew listener's ear are the decisions arrived at by the Loew executive who wishes to broadcast the information of the limit for crooks in due time and form.

This hardening of the soft heart came to Loew's following the arrest of Thomas Conroy, doorman at the Capitol, New York. He pleaded guilty to stealing tickets and trying to sell them when off duty.

Hitherto the Loew people were inclined to listen when the crook's cry was mercy, after their thieving had been performed. But with the conclusion the mercy gag had become routine, the Loew boys higher up sent out the word that all the wives, babies and tears hereafter will not stop the detected thief from taking the up-river trip his mis-step entitles him to.

Wiping Out Pre-Questions

Chicago, Nov. 6.

Preliminary to trial of the case of Marks Bros. versus Publix-Paramount-B. & K. and other defendants, charging restraint of trade, Federal Judge James Wilkerson has heard 49 interrogatories the defendants desired to submit to Marks Bros. Wilkerson overruled all but six of the questions.

Marks Bros. previously had filed 129 interrogatories against the defendants. Actual opening of the trial is set for Nov. 27.

Advice to House Mgrs.

Chicago, Nov. 6.

In a meeting of B. & K. and L. & T. house managers, the managers were appealed to not to lose their heads and leave the company for $5 or $10 more per week.

They were reminded that the important B. & K. and L. & T. executives once were house managers also.

Jessel's 5 Songs

In "Lucky Boy," the Tiffany-Stahl talker George Jessel will star in, Jessel, co-author, will sing five songs.

It will be a remade film of a picture Jessel had finished in silent form for T.-S. on the Coast some months ago. He's under contract to T.-S. to do another, with an option for a couple after that.

The theme song of "Lucky Boy" is called "My Mother's Eyes."

Firemen Didn't Save It

Mahopac Falls, N. Y., Nov. 6.

Mahopac theatre, pictures, has closed. The house was recently taken over by the fire department with the men giving their services gratis, but the box office receipts failed to pay for the films.

SMALL HOUSES LEFT IN WANT

Unnamed Talker Authority Speaks from Warner Brothers' Angle — Little Field Big Profit Maker for Vitaphone If Wired—New and Cheaper Device

NOVELTY WEARING OFF

Unless Western Electric slashes its talker prices or gets out a device at a fraction of the present cost, a high official sees from the Warner angle it's losing all chance of getting America's smaller houses which the brothers are said to figure as one of the biggest slices of pure profit.

Declaring that W. E. now holds 2,000 contracts for its high-priced equipments and cannot, at the rate it is said to be going, expect to fill them within the next nine months, this authority sees an excellent chance for a worthy independent device to pop up and command the smaller box offices.

Describing RCA as the more lethargic of the two on wiring, even to the point of sitting back and letting Western sew up the big field, this authority is also of the opinion, from the Warner angle, that W. E. needs a few jabs for the thorough pull in of what it has lined up.

Denying that Warners have secured a cheaper device, which Warner sources have already partially confirmed even to the point of saying that it will be shortly announced, this authority states the brothers will be open for any cheaper device with merit that comes along. They will not manufacture it, he stated, but will sell it along with Vitaphone.

No Electric Tie-Up

That there is no tie-up or material agreement between the two large electric companies and that there is not the slightest possibility of one, was maintained by this executive.

Reports and surmises had been submitted to him about Western eventually concentrating on the manufacture of equipment and its installation with the job of sounding product left to RCA Photophone. He went further by saying that it was not because of guarding the record with an eye on the Sherman Anti-Trust Act that he made this statement but solely because both companies are in the field as competitors.

While no other talkers are recognized by the electrics, and despite their own competitive spirit, the agreement of interchangeability among Vitaphone, Movietone and Photophone has been definitely established.

That disc and sound on film are interchangeable and that RCA now has a disc as well as the film system have all been gone into with a thoroughness which, he says, insures no chance of a hitch between the electrics in this respect.

Price the Thing

The price now remains Warner's chief concern with Western. At conferences now being held this point is being pounded home with arguments that $22,000 might be okay while talkers are a novelty, but that $8,500 will be too much when 3,000 or more installations have been made and the public's curiosity has been dulled. Western Electric contends that there are many devices, none of which has proven its worth, and that alongside of them the electric's talkers are cheap at their present price.

Western, this talker expert figures, will have the entire field to itself for another six months. He takes the view that indie talkers, mostly in the embryo, are largely promotions. He believes, however, that two or three sound indie apparatuses will make their bow and with the proper backing will force Western out of the small field unless W. E. starts cutting its figures.

Union Cameramen With Pacific Demands from Producers in N. Y.

Los Angeles, Nov. 6.

The right to "departmentise" their craft will be demanded by cameramen, belonging to the International Photographers' Union and working in motion picture studios, when they meet with producers' representatives in an arbitration conference in New York later this month.

One of their strongest demands will be to the effect that non-production photographers, newsreel men in particular, be prohibited from cranking on any acted picture.

There are 686 members in this union. It is their plan to segregate themselves into protective divisions; classes of first or second cameramen, Akeley operators, newsreel cameramen, still picture photographers, assistant cameramen and additional segregation to cover those employed on industrial or process work.

The body will not meet the producer's representatives in an antagonistic mood, it is claimed. Rather, its representatives will attempt to convince the production end that they are working along lines that will ultimately bring mutual benefit to all concerned.

As evidence of their desire to straighten out the situation and distribute the benefits of their demands equally with the producers, the cameramen's organization is prepared to guarantee to the producers that once a member of their body accepts an assignment, he will remain on the job until the work is completed, or until another authorized representative of the body is sent as his relief. Any member of the union who does a "walk out" will be severely disciplined, they state further.

Overtime

An attempt to reach a compromise on the eight-hour question will also be made by the camera boys. This situation is an important question at this time, they claim, and they wish to settle it. They suggest that instead of stipulating that a working day shall begin at certain hour with overtime starting at the stated ending hour every day, it will be made possible to call a photographer at any hour, and overtime will not begin until he has worked eight hours.

The wage scale discussions will also be taken up at the New York meetings. These sessions will be attended by a committee of Hollywood cameramen. An arbitrary wage scale, in effect at present, passes out Nov. 27, and the camera boys take it for granted it will be renewed by both the producing end and the International Alliance, of which the camera body is a part.

The union estimates its strength on the Pacific slope at 98 per cent. and claims that before Jan. 1, 1929, every photographer on the coast will be in the organization. Only one studio (Fox) on the coast does not employ 100 per cent. union photographers.

Tough!

Los Angeles, Nov. 6.

Surpassing all creations in gruesome makeup, Sheldon Lewis, veteran serial actor, now playing the part of a spider in "Seven Footprints of Satan" for First National, finds himself ostracised from all studio workers when wearing the cloak of this character.

In addition to the waitress at the studio restaurant refusing to wait on him, the actor finds a great handicap in taking direction because of the massive hair dress shutting off all hearing. A special set of false teeth keeps him from talking and his club feet make it difficult to walk.

Opposish Houses Feel Hearst's Cosmo Spreads

Washington, Nov. 6.

An association, or whatever it may ultimately be called, is forming here among the opposition houses to Loew's Palace and Columbia on the question of advertising when those houses are handed the full page spreads by the Hearst papers on Cosmopolitan (M-G) pictures.

Though very much in the "talk" stage as yet those running the chain of Crandall houses, the Fox and the Rialto are discussing a cut in advertising in the Hearst two sheets, Times and Herald when the Cosmo. spreads are run. Alternative is to reach an agreement with the papers to run the Hearst ads away from the dramatic and picture sections.

Proposition reached a head with the advent of "Dancing Daughters." For three weeks the two papers gave the house and picture practically everything.

Breach, $200,000

Portland, Me., Nov. 6.

A breach of agreement suit asking $200,000 damages has been filed in Cumberland County Supreme Judicial Court, at Portland, against Abraham Goodside, of the Strand and Empire of Portland, by the New England Theatres Operating Corporation of Boston.

A bill in equity containing a temporary injunction signed by retired Justice John A. Merrill, restraining the stockholders from transferring stock and the companies from encumbering leases or disposing of assets until the scheduled hearing Nov. 14, also has been filed.

It is understood that Goodside's defense will be the claim that fraud was entered into on the part of the plaintiff, in obtaining the alleged contract of sale.

Columbia Dialog Plans

Los Angeles, Nov. 6.

Jack Cohn, en route to New York after three months at the Columbia studios here, will meet his brother, Harry, Nov. 10 in New York upon the latter's return from Europe.

The brothers will lay plans for the making of 12 talkers.

EIGHT IN "BLACK PEARL"

Los Angeles, Nov. 6.

Trem Carr Productions started "The Black Pearl" Nov. 5 at the Sennett studios, with Scott Pembroke directing. The picture is a mystery film with eight principals, using no big sets and no extras.

The principals are Lila Lee, Tom Curran, Carl Stockdale, Ray Hallor, Louis Short, "Baldy" Belmont and Adele Watson. "Hap" Depew is cranking.

Dugan's Version Different

Los Angeles, Nov. 6.

The talking and silent versions of "The Trial of Mary Dugan," which M-G-M will make, will be wholly separate pictures, having no relation to each other except as to title and general plot.

Two individual scripts are being prepared and will be shot separately.

The talking version, like the stage play, will be laid in the courtroom and will follow the stage drama closely. The silent picture will have all the usual film qualities.

Becky Gardner is preparing both continuities.

"Fool" in Mark's Houses

Chicago, Nov. 6.

Marks Bros. have booked "The Singing Fool" for the Granada and Marbro theatres, following the run of the picture at B. & K.'s McVickers, downtown.

U. S. Population Estimate by Towns Revised to July, 1928

Washington, Oct. 29.

Preparing its figures three months earlier than last year, the Bureau of the Census today (Tuesday) made public its estimate of population covering cities of 30,000 and more.

Cities under 30,000 are again omitted due, says the bureau, to the uncertainty involved in estimating the smaller places.

These estimates are based, in most cases, on the assumption that the annual increase of population since the census of 1920 has been the same average annual increase between 1910 and 1920. In those states, however, which took a state census in 1925, the estimates are based on the average annual increase between 1920 and 1925. Due allowance is made for any annexations or detachments of territory.

This method gives an estimate which is approximately correct for the great majority of places. In cases where the last Federal or State census showed a decrease no estimates are made.

Comparative Figures

Variety in presenting these estimates gives the Federal census figure of 1920, the bureau's estimate of July 1, 1925, and of July 1, 1927. The current figures are as of July 1, 1928.

Municipality.	Federal census (Jan. 1, 1920).	Bureau estimate (1925).	Bureau estimate (1927).	Bureau estimate (July 1, 1928).
Over 1,000,000				
Chicago	2,701,703	2,995,239	3,102,800	3,157,400
†Detroit	1,242,044	.....	1,334,500	1,378,000
*New York City	5,873,356	.....	5,970,800	6,017,500
Bronx borough	872,168	.....	926,100	951,900
Brooklyn borough	2,203,235	.....	2,274,400	2,308,500
Manhattan borough	1,945,029	.....	1,814,600	1,732,000
Queens borough	714,647	.....	809,100	854,400
Richmond borough	128,277	.....	146,600	150,700
Cleveland	796,841	936,485	972,500	1,010,300
Philadelphia	1,823,779	1,979,364	2,035,900	2,064,200
500,000 to 1,000,000				
Los Angeles	576,673	No est.	No est.	No est.
San Francisco	506,676	557,530	576,000	585,000
Washington, D. C.	437,571	497,906	540,000	552,000
Baltimore	733,826	796,296	819,000	830,400
*Boston	779,620	.....	793,100	799,200
St. Louis	772,897	821,543	839,200	848,100
*Buffalo	538,016	.....	550,000	555,800
Pittsburgh	594,277	.....	665,500	673,800
Milwaukee	457,147	509,192	536,400	544,200
250,000 to 500,000				
Oakland	216,261	253,700	267,300	274,100
Denver	256,491	280,911	289,800	294,200
Atlanta	203,550	.....	249,000	255,100
Indianapolis	315,746	358,819	374,700	382,100
†Louisville	305,935	.....	320,100	329,400
New Orleans	387,219	414,493	424,400	429,400
Minneapolis	380,582	425,435	447,700	455,900
Kansas City, Mo.	324,410	367,481	383,100	391,100
Jersey City	298,103	315,481	321,500	324,700
Newark	414,524	452,513	466,700	473,600
*Rochester	316,786	.....	324,500	328,200
Cincinnati	401,247	409,333	412,200	413,700
Columbus	238,762	279,836	291,400	299,000
Toledo	243,164	287,380	305,400	313,200
Providence	267,918	.....	280,600	286,300
Seattle	315,685	.....	375,300	383,200
Portland, Ore.	258,288	No est.	No est.	No est.
100,000 to 250,000				
Birmingham, Ala.	178,806	205,670	217,500	222,400
San Diego	74,683	106,047	115,300	119,700
Bridgeport, Conn.	143,555	No est.	No est.	No est.
Hartford, Conn.	138,036	160,197	168,300	172,300
New Haven, Conn.	162,537	178,927	184,900	187,900
Wilmington, Del.	110,168	122,049	126,400	128,500
Jacksonville, Fla.	135,866	.....	138,900	140,700
†Miami, Fla.	131,286	69,754	140,000	156,700
Tampa, Fla.	94,743	.....	107,800	113,400
Fort Wayne, Ind.	86,549	97,846	103,100	105,300
*Des Moines, Iowa	141,441	.....	148,900	151,900
*Kansas City, Kans.	116,053	.....	117,500	118,300
Cambridge, Mass.	119,669	.....	123,900	125,800
Fall River, Mass.	128,993	.....	132,600	134,300
Lowell, Mass.	110,296	No est.	No est.	No est.
Lynn, Mass.	103,081	.....	104,800	105,500
Somerville, Mass.	93,032	.....	101,600	102,700
Springfield, Mass.	142,065	.....	147,400	149,800
*Worcester, Mass.	190,757	.....	195,500	197,600
Flint, Mich.	91,599	130,316	142,700	148,800
Grand Rapids, Mich.	137,634	153,698	161,900	164,200
Duluth, Minn.	98,917	110,502	114,700	116,800
St. Paul, Minn.	234,698	No est.	No est.	No est.
Omaha, Neb.	191,601	211,768	219,200	222,800
Camden, N. J.	116,309	128,642	133,100	135,400
Paterson, N. J.	135,875	141,695	143,800	144,900
Trenton, N. J.	119,289	132,020	136,700	139,000
Albany, N. Y.	117,820	.....	119,500	120,400
Syracuse, N. Y.	182,003	.....	197,000	199,300
Utica, N. Y.	101,604	.....	103,400	104,200
*Yonkers, N. Y.	113,647	.....	118,800	121,300
Akron, Ohio	208,435	No est.	No est.	No est.
Canton	87,091	106,260	113,300	116,800
Dayton, Ohio	152,559	172,942	180,700	184,500
Youngstown, Ohio	132,358	159,970	169,400	174,200
Tulsa, Okla.	72,075	124,478	150,000	170,500
Reading, Pa.	107,784	112,707	114,500	115,400
Scranton, Pa.	137,783	142,266	143,900	144,700
Knoxville	77,818	95,464	102,100	105,400
Memphis, Tenn.	162,351	174,533	178,900	180,200
Nashville, Tenn.	118,342	130,220	137,800	139,600
Dallas, Texas	158,976	194,450	211,600	217,800
El Paso, Texas	77,560	104,929	113,500	117,800
Fort Worth, Texas	111,536	154,847	163,000	170,600
Houston, Texas	138,276	No est.	No est.	No est.
San Antonio	161,379	198,069	211,400	218,100
Salt Lake City	118,110	130,948	135,700	138,000
Norfolk	115,777	.....	179,200	184,200
Richmond	171,667	186,403	191,800	194,400
Tacoma	96,965	104,455	107,200	110,500
Spokane	104,437	108,897	109,000	109,100
New Bedford, Mass.	119,539	No est.	No est.	No est.
30,000 to 100,000				
Alabama				
Mobile	60,777	65,955	67,700	69,600
Montgomery	43,464	.....	.....	63,100
California				
Little Rock	65,142	74,216	77,500	79,200
Berkeley	57,295	66,200	69,400	71,000
Fresno	45,086	58,485	62,200	61,000
Long Beach	55,593	.....	.....	No est.
Pasadena	45,354	56,732	60,500	62,100
Sacramento	65,908	72,260	74,600	75,700
San Jose	39,642	.....	.....	45,500
Stockton	40,296	.....	.....	51,000
Colorado				
Colorado Springs	30,105	No est.	No est.	No est.
Pueblo	43,050	.....	.....	44,200
Connecticut				
Meriden	34,764	.....	.....	37,100
New Britain	59,316	68,039	71,200	72,800
Stamford	35,096	.....	.....	43,800
Waterbury	91,715	No est.	No est.	No est.
Florida				
†St. Petersburg	47,629	.....	.....	53,300
Georgia				
Augusta	52,548	55,245	56,200	56,700
Columbus	31,125	.....	.....	46,600
Macon	52,995	58,237	60,100	61,200
Savannah	83,252	93,134	99,700	99,900
Illinois				
Peoria	76,121	81,564	83,500	84,500
Aurora	36,397	.....	.....	47,100
Cicero	44,995	62,238	68,500	71,600
Danville	33,776	.....	.....	38,800
Decatur	43,818	53,859	56,000	57,100
East St. Louis	66,767	71,423	73,100	74,000
Elgin	33,384	.....	.....	36,000
Evanston	37,234	.....	.....	47,600
Joliet	38,442	.....	.....	41,900
Oak Park Village	39,858	51,423	55,600	57,700
Moline	30,734	.....	.....	35,600
Quincy	39,131	.....	.....	38,800
Rock Island	35,177	.....	.....	42,700
Rockford	65,051	76,462	80,900	82,800
Springfield	59,183	63,923	66,100	67,200
Indiana				
East Chicago	35,967	.....	.....	50,800
Evansville	85,264	93,601	96,600	98,100
Gary	55,378	76,870	85,200	89,100
Hammond	36,004	50,385	54,200	56,000
Kokomo	30,067	.....	.....	40,400
Muncie	36,524	.....	.....	46,800
South Bend	70,983	80,091	84,200	86,100
Terre Haute	66,083	71,071	72,700	73,500
Iowa				
Cedar Rapids	50,561	.....	54,100	58,200
Council Bluffs	39,795	.....	.....	42,300
Davenport	52,469	No est.	No est.	No est.
Dubuque	40,936	.....	.....	42,300
Sioux City	76,411	.....	79,000	80,000
*Waterloo	36,771	.....	.....	37,100
Kansas				
Topeka	55,411	.....	61,900	62,800
*Wichita	88,367	.....	96,100	99,300
Kentucky				
Covington	57,121	58,309	58,700	59,000
Lexington	41,534	.....	.....	48,700
Louisiana				
†Shreveport	67,641	.....	78,000	81,300
Maine				
Lewiston	31,791	.....	.....	36,600
Massachusetts*				
Brockton	65,343	No est.	No est.	No est.
Brookline town	42,681	.....	.....	45,700
Chelsea	47,247	.....	.....	49,800
Chicopee	41,882	.....	.....	45,400
Everett	42,072	.....	.....	43,300
Fitchburg	43,699	.....	.....	45,200
Amsterdam	35,290	.....	.....	36,200
Auburn	36,677	No est.	No est.	No est.
Binghamton	71,915	.....	73,900	74,800
Elmira	48,359	.....	.....	50,000
Jamestown	43,414	.....	.....	46,000
Mount Vernon	50,382	.....	53,300	54,700
New Rochelle	44,222	.....	.....	48,800
Newburgh	30,419	.....	.....	30,400
Niagara Falls	57,033	.....	66,600	68,300
Poughkeepsie	35,670	.....	.....	39,100
Schenectady	92,786	.....	93,200	93,300
Troy	72,223	.....	72,300	72,300
Watertown	32,836	.....	.....	33,700
Haverill	49,232	No est.	No est.	No est.
Holyoke	60,335	.....	60,400	60,400
Lawrence	93,527	No est.	No est.	No est.
Malden	51,789	.....	52,900	53,400
Medford	47,627	.....	51,300	52,900
Newton	53,603	.....	56,000	57,300
Pittsfield	46,877	.....	.....	50,000
Quincy	60,055	.....	65,300	67,600
Revere	33,261	.....	.....	36,000
Salem	42,821	.....	.....	43,000
Taunton	39,255	.....	.....	40,600
*Waltham	34,746	.....	.....	37,100
Michigan				
Battle Creek	36,164	.....	.....	47,200
Bay City	47,554	.....	.....	49,600
Hamtrack	48,615	81,731	93,800	99,800
Highland Park	46,499	72,289	81,700	86,400
Jackson	48,374	57,972	61,700	63,700
Kalamazoo	48,487	63,613	55,300	56,400
Lansing	57,327	70,753	75,600	79,600
Muskegon	36,570	.....	.....	46,600
†Pontiac	34,203	.....	.....	61,500
Saginaw	61,903	72,100	74,400	75,600
Missouri				
St. Joseph	77,939	78,342	78,500	78,500
Springfield	39,631	42,140	51,200	51,700
Montana				
Butte	41,611	.....	.....	43,600
Nebraska				
Lincoln	54,948	60,941	69,900	71,100
New Hampshire				
Manchester	78,384	83,097	84,800	85,700
New Jersey				
Atlantic City	50,707	53,287	54,200	54,700
Bayonne	76,754	88,767	93,100	95,300
East Orange	50,710	59,967	63,600	65,000
Elizabeth	95,763	No est.	No est.	No est.
Hoboken	68,166	No est.	No est.	No est.
New Brunswick	32,779	.....	.....	40,800
Orange	33,268	.....	.....	36,500
Passaic	63,841	68,979	70,800	71,800
Perth Amboy	41,707	.....	.....	50,100
Union City	60,721	63,117	64,000	64,400
New York*				
North Carolina				
†Charlotte	80,513	53,318	55,900	82,100
†Durham	42,258	.....	.....	47,600
†Greensboro	43,525	.....	.....	51,900
Wilmington	33,372	.....	.....	39,100
Winston-Salem	48,395	69,031	77,100	80,000
Ohio				
Hamilton	39,675	.....	.....	44,200
Lakewood	41,732	56,774	62,200	65,000
Lima	41,326	.....	.....	49,700
Lorain	37,295	.....	.....	44,900
Portsmouth	35,193	.....	.....	41,200
Springfield	60,840	68,725	71,600	73,000
Oklahoma				
Muskogee	30,277	.....	.....	33,200
Oklahoma City	91,295	No est.	No est.	No est.
Pennsylvania				
Allentown	76,051	92,151	97,000	99,400
Altoona	60,331	66,148	67,800	69,100
Bethlehem	54,149	62,828	66,000	67,600
Chester	58,030	68,507	72,300	74,200
Easton	33,813	.....	.....	38,400
Erie	93,372	No est.	No est.	No est.
Harrisburg	75,917	83,422	85,700	86,900
Hazelton	32,277	.....	.....	38,300
Johnstown	67,327	71,475	73,000	73,700
Lancaster	53,150	56,505	57,700	58,300
McKeesport	49,781	.....	.....	50,400
New Castle	44,938	.....	51,600	52,500
Norristown borough	32,319	.....	.....	36,200
Wilkes-Barre	73,833	77,644	90,900	91,900
Williamsport	36,198	.....	.....	44,000
York	47,512	.....	.....	49,900
Rhode Island				
Cranston	34,471	.....	.....	37,500
Newport	27,757	.....	.....	No est.
Pawtucket	69,760	.....	72,100	73,100
Woonsocket	49,681	.....	52,300	53,400
South Carolina				
Charleston	67,957	73,125	75,000	75,900
Columbia	37,524	41,225	50,000	50,600
Tennessee				
Chattanooga	57,895	66,575	72,900	73,500
Texas				
Amarillo	38,311	.....	.....	39,200
Austin	34,876	.....	.....	45,133
Beaumont	40,422	50,615	54,400	56,200
Galveston	44,255	.....	.....	50,600
Waco	38,500	.....	.....	46,600
Wichita Falls	40,079	No est.	No est.	No est.
Utah				
Ogden	32,804	.....	.....	39,100
Virginia				
†Lynchburg	38,493	.....	38,600	38,600
Newport News	35,596	47,083	51,700	53,300
Petersburg	31,012	.....	.....	37,800
Portsmouth	54,387	59,029	60,700	61,600
Roanoke	50,842	58,208	63,200	64,600
West Virginia				
Charleston	39,608	49,019	53,400	55,200
Huntington	50,177	63,485	66,900	68,600
Wheeling	56,208	No est.	No est.	No est.
Wisconsin				
Green Bay	31,017	34,290	35,500	36,100
Kenosha	40,472	50,891	54,000	56,500
LaCrosse	30,421	.....	30,400	30,400
Madison	38,378	46,383	48,800	50,500
Oshkosh	33,162	33,217	33,200	33,200
Racine	58,593	67,707	71,300	74,400
Sheboygan	30,955	33,535	34,500	35,100
Superior	No est.	No est.	No est.	No est.

* State census 1925, N. Y. and Mass.
† Special census since 1920.

Sonora's Hook-Up With Bristolphone-Gotham

Though the Sonora Phonograph Company has hooked in with Bristolphone (wire and sound producers) and Gotham (independent picture producer), there has been no change reported in the terms for installation of Bristolphone. These call for payments of $4,500, with $1,000 at signing of contract and another $1,000 when installation starts, etc., beside the agreement to take all of the Gotham product, up to around 50 full-lengths and 104 short sound pictures, of these full lengths Gotham expects to make 24.

In the new deal with all Bristolphoned sound product to be called Sonoratone, Gotham will release through producers using the Bristolphone equipment at Waterbury, Conn. The Bristol plants there are included in the deal with Prof. Bristol reported retiring after receiving $2,500,000 in cash, as recompense for the many years and money he contributed to the development of Bristolphone. The payment is called advance royalty.

Bankers reported are Dillon, Read and Company for the Sonora deal, with Hayden, Stone and Company interested for over one million, it is said, through the Gotham end.

Sax's Position?

Among the Gotham producers will be Ascher, Small and Rogers, and Sol Lesser. Sam Sax, head of Gotham, was notably prominent last week when the deal was completed by his absence. It is said Sax hustled back to the coast. Charlie Rogers seemed the film figure in the deal, with P. L. Deutch, president of Sonora (parent), deferring to Rogers in the matter of film production. Rogers likewise threw a bow toward Deutch when it came to sound.

Deutch will head the new holding company forming, as yet unnamed. Rogers, as v-p and general manager, will be the directing force, with Sax's position in the line-up unrevealed.

It is said that the holding company will place its stock on the market for public absorption. No capital mentioned.

So far Bristolphone has made one dialog play, "The Great Power." It was completed in six weeks at Waterbury, after the schedule had called for three weeks.

Wiring Arena

It is stated that Bristolphone will wire the Arena, a grind on 8th avenue, to display its wired equipment. Some indie exhibs have displayed curiosity regarding the Bristolphone installation, through its promised immediate delivery and the cost. They have been unable to secure a guarantee of interchangeability from the Bristolphone people as to running Western Electric or Photophone sounded films over its equipment. Nor do the Bristolphone crowd touch on that subject, in conversation.

Bristolphone states it can produce 250 records per month. So far the only known Bristolphone wired house is at Hagerstown, Md. Its initial experiment there with "Lilac Time" (First National) was far from satisfactory, to the house or Bristolphone.

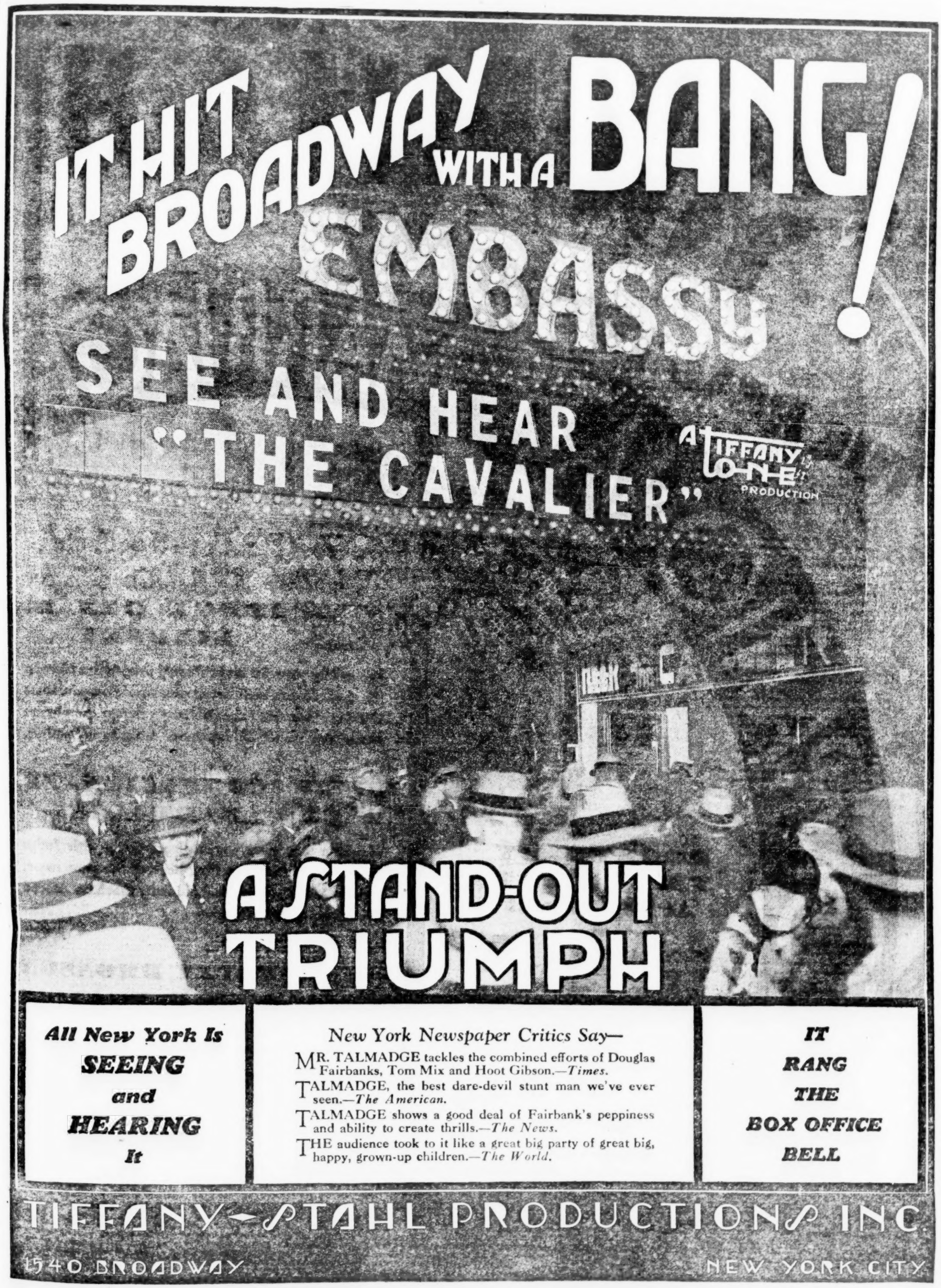
The Sonora Phonograph Company has contracted with WABC, New York, to broadcast each Thursday night between 9 and 10 for 52 weeks. Its first radio program went out last week.

Hays Watches 'Bicyclers,' Heavy Losses Yearly

Unauthorized exhibition of film infringes on the copyrights of distributors to the figure of about $10,000,000 annually, it is calculated at the Hays' office.

Such showings, they say, are by exhibitors alleged to book a picture for one of their theatres, hold it beyond the play date and project it in several houses not included in the original booking.

The Hays office, it is gleaned, as the result of several recent cases, is now launched into an investigation of such practices. It is also understood that their action will be especially quick in talker cases and that efforts will be partially concentrated in stopping the bootlegging of sound where contracts prove the picture has been booked in its silent version.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First National Pictures

Talking Shorts

MOVIETONE NEWSREEL
Issue of Nov. 5
5 Clips; 11 Mins.
Strand, New York

Navy-Penn football game, at the end of the reel, was the only incident in the 11 minutes which could be conscientiously classed as news. Cheer leaders and Naval boys whooped it up heavy with highlights of spectacular plays. Rest of the reel was strictly library, with the possible exception of Hoover, who opened it with a formal urge to voters to go to the polls.

This was followed by shots of the cemetery at the Verdun Battlefield. During this clip bells in a monument over the field were predominant. A Dixie whistler was next, his barnyard puckerings being fair comedy stuff.

Before the football game a clip was worked in showing Ned Wayburn putting his girls through their paces on a roof.

Other than the gridiron game, rather quiet.

"VISIONS OF SPAIN" (with Lina Basquette)
VITAPHONE NO. 2104
Songs and dances; 12 mins.;
Clinton, New York

Scant value to this one, which consists mostly of long shots of a Spanish market place some of the film group singing and a long Spanish dance by Lina Basquette.

Sam Ash, tenors a love ballad to good results with Miss Basquette doing the routine Carmen business opposite him, but minus talk of any kind. Looks like one of those old time vaude flash acts recorded for posterity. Cast of 50 is the atmosphere dressing a full stage set and padding out a wedding party procession from a church. Finale is a march of toreadors. Probably an experimental short using the Basquette name to build it up. The latter provides its only program value.

ODETTE MYRTIL
M-G-M Movietone
Song and Violin
10 Mins.
Capitol, New York.

Odette Myrtil, formerly of vaudeville, billed as star of "White Lilacs," current musical, is a character songstress opening her short with a number sung in French. In this recorded version, surprisingly, Miss Myrtil's voice is of a much sweeter, finer and more touching calibre than on the vaudeville stage when last caught, despite this record is not mechanically smooth.

This number is composed mainly of material used by Miss Myrtil in her vaudeville act. She sings three numbers in all, interpolating briefly with a violin recital.

Cannot be counted on as a strong addition, but can be spotted to advantage on the average talking short program. *Mori.*

FASHIONPLATES OF HARMONY
VITAPHONE NO. 2283,
Songs, 7 Mins.,
Clinton, New York.

Trio of songsters in formal dress, indefinite as to style and uncertain in delivery. They alternate from straight to comedy but ineffectually. Combination is not very strong vocally. In addition, selections have not been well chosen.

Opening is "My Wild Irish Rose" in a conventional, unimpressive rendition. Three numbers follow, among them said to be original compositions. These are "Wild Man of Borneo," "El Palmer," and "Noble Duke of York." Whether original or not the result is unprofessional.

There is a faint, almost noticeable musical accompaniment, probably a pianist.

Record unsuited except for lower type of houses formerly playing independent vaudeville. *Mori.*

RICHARD BONELLI
MOVIETONE
Operatic; 4 Mins.
Paramount, New York

This is the second record made for Fox by the Chicago Civic Opera baritone. It is the prologue to "Pagliacci," offered with engaging simplicity, and employs Bonelli's rich baritone to fine effect.

Singer in clown character comes from between velvet curtains, going straight into the aria and departing the same way. Voice reproduction is perfect in volume and vital quality and subject is strong program feature for de luxe houses which have educated their clientele. *Rush.*

"OVERTONES" (4),
VITAPHONE NO. 2287,
Dramatic Sketch; 10 Mins.,
Clinton, New York.

Although an unimportant number for theatre use, this record should contribute much towards the edification of directors of future short talkers. It is an outstanding example of improper production from practically every angle despite that the motivating idea is worth while.

Opening two or three minutes' of talk entirely unintelligible and inaudible, even from the sixth or seventh row. Dialog is mishandled to the extent no inkling of plot or idea is to be had for fully five minutes.

It is a story of two women in love with an artist. One is his wife, the other a former flame married to wealth. The inner selves of the two women are personified on the screen with speaking voices. While the two women coo sweet conventionalities to each other their spirits are painfully outspoken, telling what the women actually feel and what they would like to say. It's the "Strange Interlude" formula.

Idea is especially suitable for a Vitaphone playlet but hardly acceptable in the form here presented. Mechanically defective as well directorially off, the dialog is of insufficient appeal. *Mori.*

PONCE SISTERS
M-G-M MOVIETONE
Songs; 7 Minutes
Embassy, New York

Ponce Sisters, Ethel and Dorothea, gained a following on the air from WJZ and WEAF and on the phonograph records before taking to stage work. This is their maiden effort or talkers. On the strength of their charm and vocal harmony here, they should step right along in the talking short branch.

The kids in a garden set make a neat appearance in sport clothes, singing two pop numbers with as much ease as if doing their stuff in a parlor. The duo put over "Too Busy," with a natural harmony gift and then swing into a ballad number in a subdued harmonious manner. Gestures by the girls seemed a bit forced but that will be overcome as they grow accustomed to the camera.

Okay for early spotting on any talking short program right now.

DORIS DUNCAN, HERRING AND ZEH,
VITAPHONE NO. 2115:
Songs; 9 mins.:
Clinton, New York

Miss Duncan formerly did a single in vaude when last caught in the east. More recently she has been appearing on the coast with Herring and Zeh, two boys, one of whom plays piano and harmonizes while the other just harmonizes.

Opening is full stage, the trio making a pleasing appearance. They do a pop number with plenty of pep for well deserved applause. Working in front of drapes, Miss Duncan solos a bal' l, proving herself a capable and experienced saleswoman. Boys then snap into a double harmony number. Final item has trio harmonizing once more. Bowed off here to good applause.

Well handled short and okay for early spotting.

JOHNNY MARVIN
M-G-M MOVIETONE
Songs; 7 Minutes
Embassy, New York

Johnny Marvin, Victor recording artist, also in vaude and night clubs here and abroad, makes his film debut in this short. He shows a pleasant singing voice and a personality that should bring him return engagements on the vocal screen.

Marvin uses two pop numbers, crooning his tunes in snappy style, and supplying his own accompaniment with a uke. He attempts no comedy talk and tops his final ballad vocalizing off with an extra chorus played on a musical saw.

Short will prove acceptable on any talking program, spotted early, and in those localities where Marvin is a favorite on the records, will register solidly.

E. H. Griffith has recalled the principals of "The Shady Lady," the silent version of which he recently directed for Pathe, and has begun shooting the talking sequences. Only Phyllis Haver, Robert Armstrong, Louis Wolheim and Russell Gleason of the cast are used for the dialog.

NOAH'S ARK

(SOUND)

Warner Bros. production and release. Starring Dolores Costello and George O'Brien. Directed by Michael Curtiz. Story by D. F. Zanuck. Adapated by Anthony Coldeway. Titles by De Leon Anthony. Miniature effects by Fred Jackman. Photography, Hal. Mohr and Barney McGill. Musical score and Vitaphone Symphony Orchestra conducted by Louis Silvers. World premier at Grauman's Chinese, Hollywood, Nov. 1. Running time, 135 minutes.

Modern.		Biblical.
Mary	Dolores Costello	Miriam
Travis	George O'Brien	Japhet
Nickoloff	Noah Beery	King Nephilim
Hilda	Louise Fazenda	
Al	Guinn Williams	Ham
Minister	Paul McAllister	Noah
Soldier	Nigel De Brulier	High Priest
German	Anders Randolf	Leader Soldiers
Frenchman	Armand Kaliz	King's Guard
Dancer	Myrna Loy	Slave Girl
Innkeeper	William V. Mong	Guard
Balkan	Malcolm Waite	Shem

Warner Brothers have turned out in "Noah's Ark" more spectacle and thrill than any producer has ever achieved in 14,000 feet of film or less dealing with a subject applicable to this type of production. They have in it touches reminiscent of "Ten Commandments," "King of Kings," "Wings," "The Big Parade" and quite a few other screen epics that have been leaders and money getters in their class.

Better than $1,500,000 is reported to have been spent on this film, and from what is shown on the screen, looks as though the Jack Warner staff did not do any cheating.

They show everything conceivable under the sun—mobs, mobs and mobs; Niagaras of water, train wreck, war aplenty, crashes, deluges and everything that goes to give the picture fan a thrill.

They have turned out the biggest and best edited — that is, from the standpoint of cramming in instances and stressing on them plentifully—picture of the industry. Nothing was missed from 'way back when folks thought that praying to the real God instead of Jehovah was the right thing until Noah got the message from above that it was not. Then they show war, pillage, wreckage, deluge, loss of life, animals, etc.

The story opens with scenes showing what is left of the world after the big deluge. It then drifts into the age where folks have worshipped the Golden Calf and their lust for gold. It flashes modern to the extent of bringing to the fore the selfish motive of man. A flash is shown of the Stock Exchange in New York on a panicky day. A guy gets bumped off.

Then they hop to Europe. The scene is the Oriental express from Constantinople to Paris just as the World War is in the air. There are folks of every nationality on the train. War is the topic. Comes the question of the belief in God. A Russian says there is none; if there were one He would act. A ministerial gent said He would. Thunder, lghtning, etc., hit a bridge. The train goes through into the river. Lives are lost. But no deaths among those who are to become the principal actors in the war and biblical sequences to follow. Plenty of attention is paid to touches of detail before the war stuff really starts.

The picture story is told in manifold form. It is far too long and padded in present form, running 135 minutes. It can be cut without stinting, at least 30 minutes of the time, and story told adequately and just as forcefully.

D. F. Zanuck is credited with story. He got all of the so-called sure fire audience material together, original or otherwise, and supervised the production. With what Coldeway had to work for adaptation and continuity assemblage he performed a herculean task.

However, the laurels for production should go to Michael Curtiz, who handled the megaphone. He got the human touches and inspiration into the picture and interpreted the high lights excellently. The war detail, however, was not according to U. S. Army regulations.

Talk did not enter into the picture until after the first 35 minutes. It started with love scene between O'Brien and Miss Costello and then brought in talk by Beery, McAllister and Williams. The talk really can be left out of this one. The Costello voice is just not for the talkers and hurts the impression made by her silent acting. Her silent acting great. O'Brien is surprising on the talk. He has pleasing voice, clear diction and enunciation. Part is possibly his best so far as acting is concerned.

Beery great as the Russian spy and as the King. McAllister, old stage trouper, had hard job with biblical quotations which were overdone. Voice okay but talk just a bit too much. Williams got a great break with comedy part. Looks as though boy is sure fire in the big money class. However, on talking not as good as acting. Louise Fazenda had "slavey" part in early sequences, working with Williams, and hit with every move, twitch and mannerism. Malcolm Waite showed up fine with his double duties, as did Myrna Loy, Wm. V. Mong, Armand Kaliz and Nigel de Brulier.

This is an out and out spectacle and should be sold as such. It is one instance where talk is a detriment instead of an asset and could be taken out.

The Vitaphone musical synchronization provided by Louis Silvers is most fitting and well played by the symphony orchestra. Sound effects, not too numerous, are spotted okay. A few more might be put in and would be quite beneficial, especially for the miniature shots showing destruction.

This one undoubtedly will cover the nut, or more, but Jolson "mammy" pictures are still sure fire and build up bank accounts very fast and keep production accounts very low. *Ung.*

THE WIND

(SOUND)

Metro-Goldwyn-Mayer production and release. Directed by Victor Seastrom. Based on novel by Dorothy Scarborough. Adapted by Frances Marion. Starring Lillian Gish, with Lars Hansen. Featured At Capitol, New York, week Nov. 30. Running time 70 minutes.

Letty	Lillian Gish
Lige	Lars Hansen
Roddy	Montague Love
Cora	Dorothy
Beverly	Edward Earle
Sourdough	William Orlamond
Cora's children	Laon Ramon Carmencita Johnson Billy Kent Schaefer

Some stories are just naturally poison for screen purposes and Miss Scarborough's novel here shows itself a conspicuous example. Everything a high pressure, lavishly equipped studio, expert director and reputable star could contribute has been showered on this production. Everything about the picture breathes quality. Yet it flops dismally.

It is a sad, heartrending duty to report, also, that Miss Gish, in some of her most dramatic moments, drew laughter instead of tears from a Sunday afternoon audience composed mainly of New Yorkers. But Miss Gish was not at fault since the sequences did not impress as calling for the fervor which the story evidently provided.

Tragedy on the high winds, on the desolate desert prairies, unrelieved by that sparkling touch of life that spells human interest, is what this picture has to offer. It may be a true picturization of life on the prairie but it still remains lifeless and unentertaining. It may have been spotted in the Capitol on the chance of drawing favorable attention from the critics because of its faithful portraiture of natural life but word-of-mouth comment would offset any such gain.

The story opens with an unknown girl, Letty, from Virginia, trainbound for her cousin's ranch, which she describes as beautiful to the stranger, Roddy, who has made her acquaintance informally.

Roaring, blinding wind and sandstorms immediately frighten the girl. She remains in a semi-conscious state of fright throughout, excepting at the close of the picture.

At Beverly's ranch the girl becomes too popular with Cora's children. Cora grows jealous of her husband and Beverly's friendly liking for the girl. Letty is forced to leave the ranch. She decides to accept Roddy's implied invitation to become his wife. But it seems his intentions were not of the best, being married to one woman.

The girl then accepts a proposal from Lige, whom she had laughed at the night before. He brings her to his home and then discovers that he is repulsive to the girl he married. He decides to get enough money to send her away.

During a round-up of wild horses, brought down by a fierce northern gale, Roddy forces his way into Lige's home and stays there for the night with Letty. He urges the girl to go away with him in the morning. She refuses, shoots him when he becomes too insistent, and hurls the body into the sand where it is buried.

The story is too morbid, the background too dreary in picture form for popular approval.

Synchronization is not voluminous enough in this large house, but should be suitable in smaller houses. Sound effects such as the roaring of the wind are effective. But a dog barking sounds like an asthmatic rumble. *Mori.*

THE CAVALIER

(SOUND)

Tiffany-Stahl production and release, directed by Irvin Willat. Adapted by Victor Irvin from the novel, "The Black Rider," by Max Brand. Titles by Walter Anthony. Photographed by John Stevens and Harry Cooper. Recorded by RCA Photophone. Musical score by Hugo Riesenfeld. Recording orchestra under direction of Joseph Littau. At the Embassy, N. Y., Oct. 30, 10 days at $1.50 top. Running time, 69 minutes.

El Caballero	Richard Talmadge
Lucia D'Arquista	Barbara Bedford
Her Aunt	Nora Cecil
Ramond Torreno	David Torrence
Carlos Torreno	David Mir
Sergeant Juan Dinero	Stuart Holmes
Pierre Gaston	Christian Frank
The Padre	Oliver Eckhardt

Seemed rather ill advised for Tiffany-Stahl to present a production of this nature in a special run Broadway house at $1.50, where it was bound to be conspicuously out of place. At best it is a western in Spanish costume and locale. It belongs in the neighborhoods, where it should prove acceptable. Sound accompaniment is not so good.

Story is a bold repetition of the well-known formula concerning the mysterious masked rider who is the saviour, hero and protector of the poor.

Of charm, love interest or intrigue of the clever type it has none, making it taboo for the first runs. But it has plenty of speed and action, though ridiculed by a first-night audience because of the absurdity of the leading man's actions. This should give it a good rating in its proper sphere.

Richard Talmadge hasn't a high polish or much personality, but as long as he keeps moving he's as good as the next one. Some of the acrobatics, pure strength and horse stunts are crudely done. In one instance the Cabellero is fighting a mob of over 100 vassals of the mighty Torreno. He shoves one very slightly, and the entire crew tumbles as if shot. Another idea that doesn't quite get over because of its mode of presentation is the quick change gag, whereby the Cabellero becomes Taki, the Aztec servant. The changes lack skillful handling. In the close-ups Talmadge photographs badly, resulting in uninteresting love sequences.

Synchronization is okay as far as Hugo Riesenfeld's score is concerned, but the sounding of a vocal number with guitar accompaniment is very faulty. Talmadge's lip movements are out of gear with the record. Several times when Talmadge stops singing the disk voice keeps on.

Plot tells of a Spanish girl of noble but impoverished family being forced to marry a son of wealth in New Spain. She changes her mind, but is then in the clutches of the boy's powerful father, who insists on the ceremony going through. Meanwhile the girl falls for the masked adventurer.

Final title is a howl for the premier audience. Chased by Torreno's men, the heroic couple arrive at a precipice. The boy queries if she'll take the chance and make the horse jump the gap. She promptly answers, "Death . . . with you." *Mori.*

Woman From Moscow

Paramount production and release starring Pola Negri. Directed by Ludvig Gerger. Screen version of Sardou's "Fedora" by John Farrow. Photographer, Victor Milne. At the Paramount, N. Y., week of Nov. 3. Running time, 72 minutes.

Princess Fedora	Pola Negri
Loris Ipanoff	Norman Kerry
Vladimir	Paul Lukas
Gretch Milner	Otto Matiesen
The General	Lawrence Grant
Olga Andreavitshka	Maude George
Nadia	Bodil Rosing
Ipanoff's brother	Jack Luden
Ipanoff's mother	Martha Franklin
Ipanoff's sister	Mirra Rayo
Groom	Tetsu Komai

Any way you look at it, Pola Negri in more than an hour of an old fashioned melodrama made into a modern society play, and with an unhappy ending at that, is not stimulating. Pictorially it's a marvelously artistic production; on its entertainment side for modern screen purposes it just won't do.

Long sequences of Princess Fedora (Miss Negri) at a Paris salon, interminable love passages between the star and Norman Kerry, while the characters and the story languish together, are dramatic static. Action creeps along, and the fact that its settings are of ravishing beauty doesn't help much. Picture is worth just the drawing value of the star in the lobby. Showmen will weigh that for themselves.

Camera work and technical details are as flawless as the story material is unsuited to screen purposes. Some of the interior settings are noteworthy even in this day of artistry in backgrounds. And the costuming is gorgeous. Indeed, everything has been done to enhance the star and story, but that doesn't make a great play written for Sarah Bernhardt in 1882 a good picture for Pola Negri in 1928.

Film has minor sound effects but they remain extremely secondary. Chorus of Cossacks is heard in distance during introductory episodes and again when heroine calls the wild soldier-musicians to furnish entertainment to a sedate social function. Once more a pretext to bill the picture as synchronized for lobby purposes. The few effects, however, are smoothly fitted in.

It's all such heavy, somber stuff, this business of Russian nobles, Nihilist plots, Paris haute monde and stilted, pompous sentiment of 40 years ago. Miss Negri is never Princess Fedora, but just a flicker actress, and the shallow pretense of lofty emotion reacts upon itself. The producer seemed to feel something of the whole thing's out-of-dateness, for he has taxicabs mingling with horse drawn coaches in his Paris streets of 1880, and his costuming blends modern modes to take some of the ugliness off the dress of that period.

If something of the same sort had been done with the literary material, which is quite as outmoded as the bustle, a picture might have been made. But the present day screen has not much patience with languishing heroines, stilted histrionics or hifalutin poses that passed for drama in the last century. Pale and melancholy ladies whose love affairs go wrong don't [illegible] any more. It [illegible] done. Or if it is, it's material [illegible] of the screen [illegible] lighter [illegible] *Rush.*

Inside Stuff—Pictures

Trade paper editors chosen as the selection committee for the Harris Cup, to be presented to the committee's choice for the American who has done the most the past year to advance good will and co-operation between Britain and U. S. pictures, do not appear overwillingly, in the majority, to serve upon the committee. Variety's declination was forwarded last week to Bruce Gallup, chairman of the committee. It is understood a couple of other trade papers considered the same sidestepping.

The cup as at present intended is to be presented at an Anglo-American dinner in New York Nov. 20, with tickets stamped at $10, each. The initial proposal was to have the presentation through the AMPA. How that was switched, no one appears to exactly know. The AMPA holds its Naked Truth Dinner annually and is one of the established events of the picture trade over here.

Sam Harris, editor of an English film trade paper, donated the cup when over here some months ago. A suggestion of inside politics has arisen through the talk and comment anent the whole thing. One of the trade paper editors in New York named on the selection committee is said to have advocated a selection of his own in his sheet. Not so fancy, with other trade papers or some of them thinking if politics is behind the project, let the politicians of the trade handle it, not goaty trade papers.

The girl friend in Canada has again started. As she's safe enough with her skirts on, the gal might make it rougher and tougher, knowing there will be no comeback. But girlie should be slipped the info that no longer is the old Albee press department working in the old way. Now there is no one but Albee, himself and alone, who will buy the issues by the hundreds for single page distribution.

For the girl friend may be okay after all. Even if she does believe in a subsidized trade press.

Tiffany-Stahl's "The Toilers," with R. C. A. Photophone sound, ran throughout last week over the Western Electric wire equipment at the Mark Strand, Brooklyn, without protest reported.

Nov. 20 is the date set for the commencement of the trial of the alleged infringement in the DeForest talker suit against Fox-Case. It will occur in the federal court in New York. Western Electric and its patents may be drawn into the action, which is expected to consume 10 days in trying.

There is a possibility of the matter of interchangeability being settled in this trial, although with appeals by either side, the final verdict may be a long lingering one.

A Canadian action recently instituted in Canada by DeForest on an injunctive proceeding alleging infringement will not come up for trial before next March.

Dangers of legit people giving a loose performance nowadays was emphasized by two important picture men, both in a position to recommend and place engagements for talking pictures.

Speaking of a show now on Broadway, one of the film men stated he and the other had seen the poorest performance on a stage ever, when they attended the night before. "People like that will never get a job in pictures if their names ever come before either of us," he said.

Underground passageways and trenches built for the filming of "What Price Glory" at Fox Hills came in handy when Fox started construction on their Movietone plant. They are now being utilized as permanent underground passageways from one building to another, which eliminates the necessity of entering the various sound stages from the outside where foreign noises are more apt to creep in.

Film salesmen are now trying to sell Charles Farrell to his father, the latter being an exhibitor and owning a 400-seater in which Charlie used to help out on the picture bickering. This was before young Farrell went to the coast as valet for Little Billy, the midget being responsible for Fox's current juvenile being out there through that means.

The Farrell theatre is at Onset, Mass., a summer resort on Buzzard's Bay, with the house mainly dependent upon summer trade to get over.

Although the Fox mob on the coast claim their new sound studio was erected in a 100 days, and they're technically right, there is also a contention that the total amount of labor equaled 300 days.

Triple figure is reached through the construction job having been rushed by three shifts of 1,500 men working around the clock seven days a week.

Sound short and regular production units on a few of the coast lots are constantly having friendly battles over directors and sets. Sometimes it isn't so friendly but that's the exception to the rule.

Boys working on the shorts are the guilty parties, sneaking in on the big sets to grab off a scene or two and also continuously annexing those first string directors who are between pictures. Incidentally, the directors are glad to help out on the shorts, figuring the more experience that they can get with sound the better.

Ernst Lubitsch worked with his "King of the Mountains", John Barrymore picture, from noon until 6 the following morning in the open. The location was that of an Alpine village in winter. While Universal City is plenty hot in the daytime it is so much different at night in November that the players did not have to lean very heavily on their imagination to be convinced the atmosphere was genuine.

After making comedies for many years, Eddie Cline decided that he was ripe to direct a dramatic feature. He had just finished making a Charles Murray picture for First National when he came to this conclusion and thought that he might as well make his bow as a dramatic director for F. N.

In looking over the schedule, he found the only spot open was Milton Sills' "The Crash." So he made up his mind to direct this one.

Two days later, a squatty, obese person, with a heavy Vandyke beard and wearing square, horn-rimmed glasses, was ushered into the presence of Al Rockett, and introduced as Eduard Von Klein, German director, just arrived in Hollywood, after years of work abroad. In broken English, he explained to Rockett that he was a director of heavy drama and wanted a chance to show his stuff. For 10 minutes, Rockett fell for the gag before he suddenly got wise. When the mutual laughs subsided, Rockett asked him what the real idea was. Cline explained that he wanted to direct "The Crash" and the upshot was that Rockett gave him the job.

Maurice Chevalier will long remember his first night in Hollywood, and so will a number of others. Chevalier arrived in the morning, and met the gents of the press at a noon luncheon. He had been given to understand there would be a story conference that evening, participated in by Al Kaufman and Harry D'Arrast, his director.

Like most foreign players, Chevalier was possessed of two beliefs—that night life in Hollywood was pretty rough and that in the United States one artist topped in stature the others, that being Charles Chaplin.

In the home of Kaufman the new comer was getting down to the especially staged story conference when in walked Chaplin. The surprise was complete. Chevalier saw no one else for many minutes, and Chaplin, an admirer of Chevalier, was profuse in his compliments, to which the Frenchman in extreme self-depreciation refused to listen.

It was not long before Chevalier was singing in English to Chaplin and the latter likewise was singing to Chevalier in his impromptu French. The small audience had no disposition to interrupt the entirely unconscious entertainers.

Weeks preceding the dedication ceremonies at Fox's new Movietone City, several speeches were being prepared for Mary Duncan, whose honor it was to unveil the monumental placque. Speeches submitted were eliminated to three; two were contributed by internationally known writers, while the third was contributed by Miss Duncan herself. When it came time to deliver, Miss Duncan did not read the speeches of another man's invention, but recited her own.

Independent exhibitors are recalling nowadays how Pete Woodhull advised them at Milwaukee not to wire; to take their time; there would be plenty white and black productions; and to avoid the heavy wire investment.

Woodhull then was and still is the president of the Motion Picture Theatre Owners of America.

Contracts given through A. C. Blumenthal for William Fox in the Greater New York theatre deals with the indie exhibitors, call for 10 per cent. commission on the deal to the brokers. Two are mentioned with one of them Blumenthal, in a preliminary questionnaire. It does not state on what basis the charge of 10 per cent. is made, whether an appraised value or actual cash passing.

When Universal made "Phantom of the Opera" a few years ago, it left a few of the large sets and a special stage used in making the picture remain for visiting tourists to see. These were identified by huge signs posted nearby so the visitors could be reminded of their big epic. Recently, the Ken Maynard company filmed some exteriors on the Universal lot, when Al Rogell spotted the signs and decided the title of "Phantom Cowboy" would make a good box office title for a future Maynard western. He registered the title, and when Universal executives heard about it they wanted to know who was asleep on the job, especially when a shortage of western titles existed on their lot.

One of the producers on the coast in search of a suitable story for John Barrymore called Wilson Mizner in to submit an idea. Mizner sat down and wrote a 150 word synopsis of "Hamlet," submitted it to the producer, who declared Barrymore could never make such a story. Mizner then advised the producer to read "Hamlet."

One of Hollywood's young film leading women, who appeared in a couple of the early talking films and whose voice reproduction didn't ca se ary -lo , staged a determined but futile one-person ca npa against the talkers before she first appeared under a mike. And regretted it plenty.

The producing company had engaged a man formerly with the making of records for a phonograph company to give the players some technical advice on voice reproduction and harmonics.

When the young woman went to his office, she sat down, compressed her lips firmly and declared that she didn't want to appear in talkers and didn't want to know anything about them. She refused to accept advice or tips on how to handle her voice, despite she hadn't a chance to escape the talking sequences.

With knowledge still nil, she went into the talk scenes and spoke her lines. On the last day the technical adviser was on the lot; she heard the reproduction of her voice for the first time, and when listening to the sounds that came from the record almost collapsed. She begged for the advice she had refused, but it was too late, and the film went out with numerous unfavorable comments on her voice resulting.

George Stoloff, shooting "Speak Easy" for Fox around New York, is there on his maiden trip. He called up Sol Wurtzel at the studio on the phone and said that he would not shoot any of the race tracks around New York for this picture. He had been out to Belmont Park and F ir2 City, and that it would be better to shoot the scenes at Tia Juana. Wurtzel replied that the story had a New York background and not one in Mexico, so Empire City would have to do.

A Brooklyn novelty house has guaranteed Tom Mix $10,000 in royalties for the use of his name in selling "Tom Mix Cowboy Ropes," with a book of instructions on how to become an expert rope twirler and cowboy in 24 hours.

A juvenile screen actor recently became engaged to a fairly successful ingenue. The actor didn't have money enough to pay cash for an engagement ring so bought one on time. Engagement ran along smoothly for a few months until the girl becoming pressed for money and pawned the ring. This and other things may have been responsible for breaking up the betrothal.

In the meantime the actor had defaulted in his payments and the jeweler demanded spot settlement or return of the ring. When the

(Continued on page 47)

Scripts

Just Completed Available for Vaudeville or Talking Pictures

1. "COLLEGE DAZE," satirical collegiate musical comedy, 7 principals, 2 acts and 7 scenes with prologue, 14 songs.

Book, lyrics and music by MORRIE RYSKIND, TOM WARING and "PAT" BALLARD.

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Flader, U's Theatre Gen. Mgr., Over Here

Fred Flader, general manager for Universal Theatres in Europe, has been appointed head of Universal Chain Theatres, with offices in New York, by Carl Laemmle.

Flader assumed charge of approximately 286 Universal houses this week after about two years on the continent.

Preceding his European position Flader was in charge of the Universal key houses here.

Pathe Sound News' Pre-Release

Louisville, Nov. 6.

Pathe's first sound newsreel is getting a showing at the local Mary Anderson theatre.

The Pathe sound service on current events is not due for national release until Nov. 11.

Nagel, From M-G to Fox

Conrad Nagel, after completing his work opposite Norma Shearer in "The Last of Mrs. Cheney," M-G, will play opposite Mary Duncan in "Through Different Eyes," for Fox.

JOE and WILLIE HALE

PUTTING THE LAUGHS IN

FANCHON and MARCO'S "SAXOPHOBIA IDEA"

Direction: WILLIAM PERLBERG

WM. MORRIS AGENCY

EXHIB ASKING $250,000 FLOORS PRODUCERS

Col. Cole of Tex. Did Asking, but Didn't Get Dough

Col. H. Cole, head of the Texas exhibitors, one of the few near-independent bodies in the country, hurled the biggest bomb an indie ever flung on the Hays' floor when he came out flatfootedly for producer support to the sum of $250,000.

The producers, as well as Pete Woodhull, figurehead of the Motion Picture Theatre Owners of America, now under Hays' thumb, with five of its ten directors representing the biggest producers, were aghast.

Col. Cole didn't get the dough.

The Cole idea, which no one of the paid exhib politicians wants to be identified with, is said to have been inspired by the few remaining insurgent indie groups needing strength in themselves in order to provide Hay's Film Board of Trade with exhibitor representation so that they could continue to function in parts where the power of the national exhib body was cut off.

Hays' Capture.

Because the Colonel didn't click is ventured by a few on the other side of the fence as the reason for his alleged attack on the M. P. T. O. A., and his declaration that it had been captured by Hays.

Both the producer and exhib organizations deny they are mixed up in a buy and sell. The producers, through one spokesman, say there are two kinds of indie exhibitors, and that they are in the first and admittedly better class which provides them with a regular flow of quality pictures for a term of years. The old fashion indies are those who simply have the box offices and no such trickle of high grade product.

The producers figure, and their calculations are agreeable to the M. P. T. O. A. because they are the surest pay, that anyone with 51 per cent. or more interest in a box office is eligible for qualification, these days, as an indie.

7 in Fla. for Publix; Buys Out Partner

Seven theatres in Palm Beach, West Palm Beach and Lake Worth, Florida, have been taken over by Publix.

Stanley C. Warrick of Palm Beach, co-owner of the houses with Publix retires from business because of ill health.

Of the theatres, Paramount and Beaux Arts in Palm Beach play first runs.

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UNWED MOTHERS

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FAMOUS WONDER KIDDIES

FEATURED WITH

FANCHON AND MARCO

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BABE MORRIS

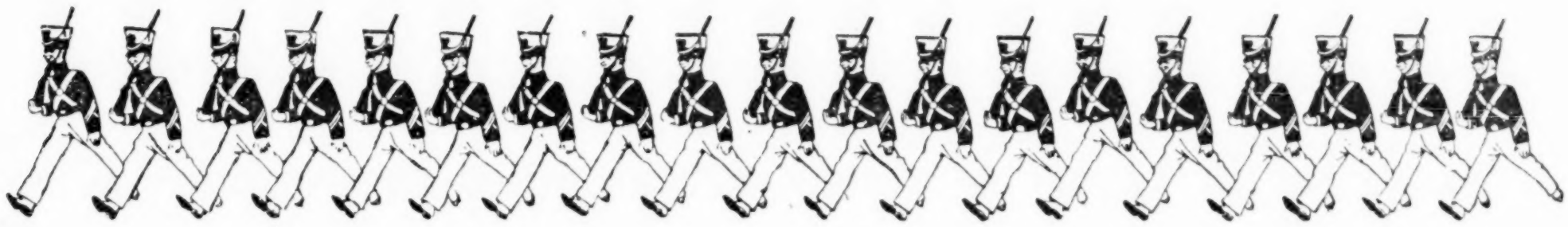
Queen of Tap Dancers

Direction FANCHON and MARCO

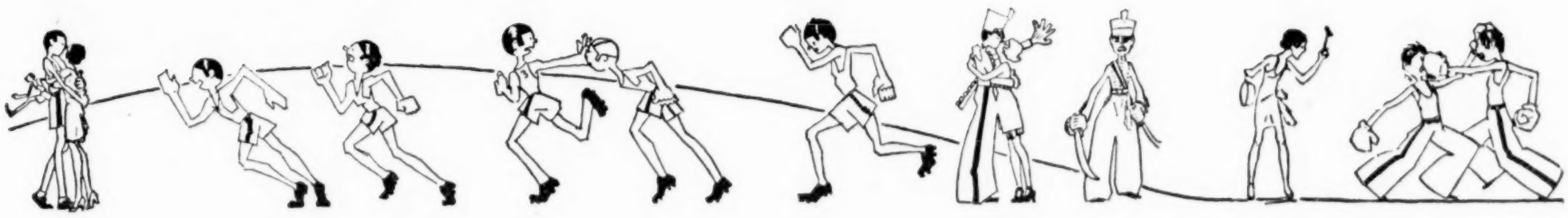
Touring West Coast Theatres

Featured in "ARTISTS" Idea

David Butler has made another of his inimitable comedies of youth and pep for FOX



and wise showmen who cleaned up with THE HIGH SCHOOL HERO and the current hit,



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Looks Like W. E. Forced R. C. A.'s Wires Out of Par's Criterion; Pomeroy's System Also in House

With the installation of Western Electric reproducing equipment in the Criterion, New York, it now comes to light that for the past six months the theatre, under lease to Paramount, had been wired with RCA's Photophone.

Denial is made by Paramount that any edict on interchangeability is responsible for the change now being made. The producing company has no explanation for so secretly safeguarding the use of the RCA device while "Wings" was at the height of its success at the Criterion.

Another angle which may give rise to some conjecture in the trade is that Paramount while ripping out RCA, is ballyhooing Western Electric with little reference to the double installation now being made, since the company is also installing the device of its own technician, Roy Pomeroy.

Reports coming back from the West Coast during the past few months had given the impression here that Pomeroy's device was found impracticable and too costly because it necessitates sound on a separate film. More recent reports have said that Paramount's studios have encountered numerous difficulties with Western's sound tract equipment and have practically decided to use the disc method.

"Intereference," described by Paramount as its first 100 per cent. talker, will open in the Criterion Nov. 16, with the Pomeroy method and over the Pomeroy installation. This much is admitted by Par's officials.

Before and After.

In efforts to explain what had been inadvertently slipped out by one of the Criterion workmen, a Paramount executive admitted that the deal with RCA had been consummated before the company's 100 per cent. hook-up with Western. The deal he declared, involved only roadshowings of "Wings" and made no provision with Photophone for other Paramount product or theatres.

Paramount at that time, around last April, was dubious about tieing up with either of the electrics untile W. E. swept through the trade.

It was stated by this Para executive that after his company studied the situation and saw the direction of the talker tide, they handed the big mitt to Western.

Surprise that RCA had had the jump in the Criterion was manifested even in headquarters of Electrical Research Products (W. E.). There it was first denied that such a thing could have happened in view of the dates shown in the contracts. The impression there prevailed or was exhibited that Pomeroy's sound and apparatus had been used for "Wings" here.

When a W. E. official was asked whether the company had forced Paramount to remove the RCA equipment, the question was evaded by an expression of ignorance concerning the first installation. This was quickly augmented with the declaration that Western was not out to force any fight or to compel licensees to change equipment.

It was summed up with:

"We have more than we can take care of now."

Politics—Up and Up

Charlie Pettijohn traveled back to his Indiana home to vote for Al. Where Hays cast his ballot for Herbert was not mentioned at his office.

Who got in didn't mean much to the hired help, since they figured salaries would continue, with both bosses standing by their parties and playing their politics on the up-and-up.

80% Increase to $7,500 by Albany's Small House

Albany, N. Y., Nov. 6.

First wire week at the Mark Ritz boosted the gross 80 per cent. It was approximately $7,500 or about $3,500 above the weekly average. House seats 1,200 and broke all records, doing $500 better business than the Mark Strand, which seats 2,000.

The first sound picture was "State Street Sadie." Ritz increased its price at nights from 25c to 35c. The 25c is in effect from 10 until 5:30.

Strand and Ritz are the only two houses wired in Albany. Strand jumped over 50 per cent. after wired a year ago and it has been keeping its percentage up ever since.

With the wiring of the Ritz there has been a noticeable falling off of business in the other first run picture houses. The neighborhoods and second run houses are the hardest hit, so much so several of the neighborhoods have reduced prices from 15c to 10c with daily change.

To compete with the wired houses, Proctor's increased its vaude bill from five to seven acts, but last week cut to five again, as business remained at a standstill.

Engineers are now working on both Proctor houses, wiring.

C. H. Buckley, owner of the Leland and Clinton Square, first runs, has not given the slightest indication that he will wire.

Wm. DeMille Directs Dugan

Los Angeles, Nov. 6.

William DeMille for M-G-M will direct "Mary Dugan," talking and silent versions. His wife, Clara Beranger, is doing the screen adaptation.

Small Calif. Houses Wiring, Make It Pay

Los Angeles, Nov. 6.

The wiring of small, low admission film houses for sound pictures has had an abrupt impetus in southern California. Since sound pictures came in, wiring has been confined almost exclusively to the first run houses, the smaller houses holding off because of the cost of installations, while they wondered just how sweeping the talking film revolution was going to be.

The talkers dragged them in in such surprising numbers wherever shown that the owners of the small houses began to figure on paper. One 600-seater in San Diego, a 15c grind, was one of the first of the smaller theatres to order an installation. The manager decided to raise his price to 20c, confident the crowds would pay the extra nickel if they could get talkers at that price.

The manager figured that if he could fill his house once each day, it was an extra $30 in the box office. Over a week it meant $210, which would easily pay for the installation and maintenance in a house of that size. With talking pictures in the first flush of their popularity, he also figured that he could run the talkers longer than the silent pictures.

His experience to date has more than borne out his expectations. The crowds went for the sound pictures at 20 cents, even the synchronized films without dialog, in bigger numbers than they ever did for the silents and he can see his equipment completely paid for in less than a year.

Other small house owners are figuring the same way with the result that installation orders from this type of house are coming in much more rapidly and several months in advance of first expectations.

LONG STRIKE OVER

Davenport, Ia., Nov. 6.

A strike of musicians stage hands and movie operators of a year's standing in 15 Iowa theatres, was settled Oct. 30, when the Central States Theater Corporation agreed to the demands of the musicians to install a six-piece orchestra in Leclaire Theatre, Moline, Ill.

KIEL RE-ELECTED

St. Louis, Mo., Nov. 6.

Henry W. Kiel, former Mayor of St. Louis, who can have the job next spring again, many of his friends say, has been elected president of the Municipal Theatre Association for the ninth time in as many years.

Anita Stewart in Peru

Los Angeles, Nov. 6.

Anita Stewart, former screen star, will emerge from retirement to make three pictures in Peru under the supervision of George Converse, her fiance.

Elastic Screen and Flexible Lens for Elaboration of Films in Publix Theatres

Publix Theatres is said to have an experimentation shortly to be tried, in the form of an elastic screen and a flexible lens. The object sought is to emphasize the picture as projected.

While the scheme at first hearing sounds suggested by the Magnascope screen, infrequently in use previously, the idea really is reported to have been founded upon the extra-width film, sometimes called the 2½".

The elastic screen and flexible lens will fade themselves into an elaborated scene, with the audience to grasp the change in focus if it strikes them to that extent.

On the picture going from an interior to an exterior, the screen will broaden to give a more extensive view of the outdoors, while the lens at the same instant will extend from its usual size as though (and possibly) projecting the 2½". Principles of the contemplation have not been explained, other than to say that the screen may be expanded and contracted in this manner throughout the running of the entire picture.

The Magnascope, sometimes employed for newsreel events, takes up the entire width of the stage. An outdoor scene, especially one of the sea, would occupy the entire space when thrown upon it.

No date has been mentioned as the start of the Publix's experiment.

Columbia's Denial

It is denied by both sides there is any pending deal, as reported, between Radio-Keith-Orpheum Pictures and Columbia.

A preliminary discussion is said to have been held between Columbia and R. C. A. Photophone some weeks ago, before David Sarnoff went into the Keith deal. At that time the Columbia matter was temporarily forgotten. It remains in that condition, but accounts agree it may again be taken up after the R-K-O adjustment is made.

"Glorifying" Film Taken Off Paramount's List

Through notice sent out by Paramount, its "Glorifying the American Girl" has been erased from the Paramount schedule of releases for this season.

No reason is given in the notification. It merely relates that the picture will not be delivered by Paramount.

"The Glorifying" film has been hanging around Par's preparation rooms for two or three years. It was to have been made by Par in association with Flo Ziegfeld. The latter is said to have received a substantial advance for the picture story of his "Follies," while the precost of the non-present picture, now abandoned, is reported at over $250,000.

Sapiro Sued

Arthur G. Whyte, recent film buyer for the Independent Motion Picture Exhibitors' Association, headed by Aaron Sapiro, has retained Nathan Burkan as counsel in a suit against Sapiro claiming salary on a contract calling for approximately $3,000 a month.

With the dissolution of the I. M. P. E. A. Whyte's services were discontinued. It is reported Whyte claims he was given a personal contract by Sapiro and that the suit for salary is taken against Sapiro personally as well as against the corporate I. M. P. E. A.

Wiring in Canada

Paul Swift, representing Warners, has been in conference with F. L. Nathanson, of Famous Players-Canadian, at Montreal.

It is understood the conference referred to wiring Canadian houses and purchase of Warners talking product.

Only seven houses are now wired in all Canada. They are the Capitol, Edmonton; Capitol, Vancouver; Palace and Capitol, Montreal; Capitol, Calgary, and Uptown and Tivoli, Toronto.

States' Rights Film in Demand from Zoning and Clearances in Calif.

Los Angeles, Nov. 6.

As a result of the zoning regulations put into force by the leading exhibitor circuits, the state rights business is booming on the Pacific coast, particularly in California. Under the zoning plan, which gives film houses clearance on pictures dependent upon their admission charge, the cheaper houses have suddenly found themselves unable to get pictures.

The 10c houses must wait 150 days from the first run release for a film, the time period lessening as the house scale goes up. While waiting for clearances, the cheap admission houses have turned to the state rights exchanges with the result that the latter report the biggest business in years.

The state righters are taking advantage of the situation by going after pictures of the best quality they can secure in their efforts to establish permanent tieups with many of the smaller houses by guaranteeing them a continuous supply of films and issuing them to all houses on a first come, first serve basis, without reference to a release date.

This enables some of the cheaper houses to advertise first run films and increase their draw accordingly.

H. Marx Leaves Publix; Commencing on His Own

Harry Marx, recently promoted from the general management of Publix theatres to the post of executive associate and chief assistant to Sam Katz, has resigned to operate a group of his own theatres or assume the direction of an independent circuit.

Marx was 10 years with Katz and Publix, starting in Chicago with Balaban & Katz. He organized the managerial conduct of the Publix circuit and formulated the manual for the training of theatre employees.

Marx's former associates in Publix will tender him a testimonial dinner.

There Is No Substitute for

PAUL ASH

STAGE-BAND ENTERTAINMENT

Known as the

"PAUL ASH POLICY"

ORIENTAL THEATRE CHICAGO

Limited Engagement

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by

MALCOLM STUART BOYLAN

FOX

WINIFRED DUNN

SCENARIO OF 'SUBMARINE'

Now Breaking Records at Embassy Theatre, at $2 Top Prices

ORIGINALS ADAPTATIONS

HOWARD J. GREEN

Management, Edward Small Co.

TITLES CONTINUITIES

LICHTIG AND ENGLANDER

TEN YEARS IN HOLLYWOOD

Representing

DIRECTORS, ARTISTS, WRITERS

WARNER BLDG. Hollywood 1068

THE ROMEROS

John and Judith Carlos and Oscar and Alma Malvina

ALL ONE FAMILY Our Fifth Year with Fanchon and Marco

Now with

FANCHON AND MARCO'S "ARTIST'S IDEA"

LUCILLE PAGE

FEATURED IN

FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY

WEST COAST NOTES

Original by Anita Loos, "Fall of Eve," purchased by Col.

FN has purchased screen rights to "Fast Life" by Samuel Shipman and John B. Hymer.

DeWitt Jennings and Sojin added to "Seven Footprints to Satan," FN.

Tom Miranda titling "Shop Worn Angel," Par. For same company Randolph Bartlett titling "Looping the Loop," German subject.

Mary Astor's feature length talker for Fox is "New Year's Eve," Henry Lehrmann directing.

Eddie Cline will direct Reginald Denny in "His Lucky Day" at Universal.

Eleanor Griffith, newcomer to screen, will be co-featured with Pat O'Malley in United Artists' "Night Stick." In cast are Mae Busch and four other stage players—Regie Toomey, Harry Stubbs, Charles Morris and Purnell Pratt. Production starts Nov. 15 on silent and talking version.

Title of Fox Movietone with all-colored cast headed by Charles Gilpin is "North of Dixie."

Fox picture to be directed by John Ford changes title from "The Baggage Smasher" to "Strong Boy." Victor McLaglen starred; Leatrice Joy opposite.

Lumsden Hare in "False Colors."

Cissy Fitzgerald in "Seven Footprints to Satan" (FN).

Betty Compson and William Holden for FN's "Weary River."

Thomas Reed is titling "Synthetic Sin." FN.

Par renewed option for year on Baclanova.

Jed Prouty added to "Broadway Melody," MGM.

Title of "Little Angel," starring Norma Shearer for MGM, changed to "Lady of Chance."

Conrad Nagel opposite Norma Shearer in "Mrs. Cheney" (MG).

Title of "Gold Braid" (MGM) changed to "The Flying Fleet."

Ruth Cherington added "Spirit of Youth" (TS).

Becky Gardner writing adaptation and continuity for "Mary Dugan" (MGM).

Paul Perez titling "Three Week Ends" (Par).

Vernon Dent, comic, has returned to the Sennett lot for two-reel talking comedies.

A. J. Kelley signed by Burton King to direct "Confessions of a Wife." Excellent. Cast includes Helene Chadwick, Ethel Grey Terry and Walter McGrail.

Anne Schaefer and Alma Tell added "Saturday's Children" (FN).

Frank Austin added "The Drifter" (FBO).

Etta Lee for "Heat." Directed by Sidney Franklin (MGM).

Josef Swickard added "Frozen River" (WB).

Jane Daly (Jacqueline Gadsdon) added "Mrs. Cheney" (MGM).

Maude Turner Gordon added "Alimony Ann" (WB-Vita). Michael Curtiz will direct.

Chas. Sellon added "The Big Scoop" (Par).

Oliver H. P. Garrett and Leo Birinski, Par scenario staff, preparing original as George Bancroft's next.

Fritzi Ridgeway and Lucien Littlefield signed for featured parts in

(Continued on page 26)

House Organ's Advice

Universal's house organ, Gold Mine, edited by Ben Grimm, is urging company managers to use their checkers to get playdates for the company as well. It says:

"The checker spending several days with the exhibitor has a wonderful chance to get under his skin and get the playdates you want—possibly a better chance than the salesman."

RKO's Strong Board

Names are predominant in the board of directors announced for the new Radio-Keith-Orpheum corporation.

It is the strongest board of directors the vaudeville field has ever seen.

In it are listed leaders of the electric world and many names as familiar to Wall Street as Trinity Church.

The board consists of 21 members.

BORIS PETROFF Announces

HIS LATEST CREATION

"BLUE REVUE"

A SENSATION AT THE PARAMOUNT, NEW YORK, THIS WEEK (NOVEMBER 3)

FEATURING THE FOLLOWING ARTISTS

BOBBY "UKE" HENSHAW

A SURE CURE FOR THE BLUES

15TH WEEK HEADLINING FOR PUBLIX

Thanks to Mr. Jack Partington, Earl Sanders, Mark Leddy and Harry Hollender

Direction ED HOPCRAFT
HORWITZ OFFICE

BORIS PETROFF says:
"You're a good doctor for blues"

A LITTLE GIRL FROM THE SOUTH

IRENE TAYLOR

SINGING THE BLUES

Hear My Latest Victor Record

"MISSISSIPPI MUD," Played by PAUL WHITEMAN AND HIS ORCHESTRA

LOUIS **PELLE and COLA** STEVE

Hand-Balancing Marathon

Many Thanks to MARK LEDDY

FRANK STEVER

After being 15 WEEKS at the CAPITOL THEATRE, NEW YORK, in PETROFF'S CREATIONS—again chosen by him for the

LEADING BARITONE role in "BLUE REVUE"

Thanks to You, BORIS

BEN **SMALL BROS.** HARRY

SMALL in Name but BIG in Stepping

NOW WINGING THEIR WAY THROUGH THE "BLUE REVUE"

Our sincere thanks to
BORIS PETROFF

Direction:
SAM KESSLER, EDDY ELKHART

Our Sincere Appreciation to a Great Little Showman and a Regular Fellow

EDDIE PEABODY

"Bicycling" Damages for $10,900 Against Hildinger Co. by Film Board

Two findings were made by the New York Film Board of Trade last week in which the board awarded damages amounting in full for the two distributive plaintiffs to $10,900.

Metro brought suit against the Hildinger Booking Co. of Trenton, N. J., charging it with having subrented three pictures, "The Rookie," "West Point" and "The Scarlet Letter" to the Lawrenceville School at Lawrenceville, N. J.

Louis Nizer was attorney for Metro, while Leon Rosenblatt represented the exhibitor.

Captain Miller of Metro testified for the plaintiff that these pictures had been sold to the school for $50 each. Attorney Nizer showed that the pictures had been booked and shipped to the Hildinger theatre on the same day that they were shown at the school, only 15 minutes away, and that no other theatre had the pictures on the days the school showed them on the screen.

The Board decided in Metro's favor, awarding $2,000 damages for each picture.

In the case of United Artists against the same company U. A. claimed Hildinger took seven films and bicycled them from Trenton to Hightstown, N. J., to play a second time.

The Board decided that United Artists was entitled to damages amounting to $4,900.

It is understood that similar charges will be brought by other film distributors against the Hildinger Co. in Philadelphia within the fortnight.

New Yorkers Operating

All of the indie exhibitors in Greater New York, who have signed selling agreements with William Fox, are still operating their own theatres.

This will continue until the final disposition and signatures, which will bring the passing of the agreed upon cash to the indies.

Out of town indie exhibs are said to be frequently calling at the Fox offices, with the preliminaries laid for their conversion to Fox, after the bigger New York transaction shall have been completed. The out of towners are from up-New York state, New Jersey and surrounding territory.

BRITISH FILM FIELD

(Continued from page 6)

tralia, for a sum estimated to gross $250,000.

Every day a new sound device is boosted. Every other day a new promotion is threatened. This week's batch includes Han-a-phone, a disc system to be floated on Nov. 7 for $1,250,000 as Audible Pictures, Ltd. Claims it can be marketed complete for $1,500, that it has a program of 50 shorts ready, and over 100 houses have "promised" to put in installations.

Then a fellow who's an oldtimer says he has invented a gadget which distributes sound all over the screen and can be used for any system. Another man, picture house manager, claims a new method of recording on a separate film which goes through the same projector as the picture and costs only $50 to install.

As reported, Universal's London theatre, Rialto, goes talker Nov. 18, putting in a Unitone film, "The Melody of Love" and talking shorts. Their Manchester house, Oxford, opens Nov. 12, wired, with "The Man Who Laughs" as the main feature.

Then His Master's Voice Gramophone Company, which same is Columbia, has linked up with Western Electric and will make records specially for use on the Vitaphone principle. Horace Shepherd, at one time musical director at the Manchester Theatre Royal and lately film theme-fitter on his own account, has gone to H. M. V. in charge of scoring and fitting pictures, as the record company is on the point of breaking out in a large way as synchronizers. Allied as they will be in this with Western Electric, they may give some of the other disk system exploiters a bad shock, and already Stock Market prices in some of them have taken a tumble, even though the W. E.-H. M. V. news is not common property.

British Phototone, as printed here, has linked up with Seimens and the Allgemeine Elektricitats A. G., so that British and French Phototone can make and market amplifiers and sound devices cheaply through this medium. Despite the size and fame of the Seimens' name electrically, stocks in both Phototone companies have shown a marked decline for over a week.

Germans Want

Another curious happening is the presence here this week of a couple of Germans who say they want to buy 100 picture houses in which to exploit still another sound device. Claim to have the backing of the Deutsche Bank and will consider only freehold houses. As there are around $200,000,000 worth of theatre properties of various and variegated kinds which all sorts of folk are willing to sell, the two visitors are getting plenty of offers.

Blattner Corp., which has been making synchronized shorts on Phototone for P. D. C. quota release, is to give a demonstration of Multitone Wednesday, this 24th, at a studio now being equipped on Bond street. It is a German system operating on a magnetized wire running on a spool beside the film.

A number of talkers of politicians have been made on Phonofilm (Schlesinger-owned DeForest system), in view of a possible general election. Some of these are already said to be due for the discard for political reasons.

Not so the talker short of Lloyd George and his daughter Meeghan, which Movietone got this week. Due for American consumption, and likely to be as good as the Bernard Shaw subject.

Exhibitors Cagey

But while all this is toward, so much so one expects Woolworth to market a five-and-ten installation, theatre men are far from being sold on sound. Outside the equipping of the houses in which the promoters of the various devices have an interest, little equipping going on.

Branches of the Exhibitors' Association express active hostility in some cases, and in others advocate waiting to see how the public swings, the consensus of opinion here being there will be a boom for a while on novelty and the vogue for sound will then fade.

The northern branch does not believe there is anything more than press stuff in the widely plugged stories of public demand—and at present there isn't. The public isn't showing any interest, because there's no place it can show any interest in save the Piccadilly, New Gallery and the Capitol. Nowhere else is wired and working yet, and at the latter two houses the sound films have made no difference to business.

So, except on the side of exploiters and promoters, there isn't what you might fairly call an enthusiastic boom in soundies here yet.

Then there's some trouble with Fox. Seems a line of comedy shorts had been booked to many theatres, and, since booking, the series has been synchronized. Exhibitors who booked them silent have been asked to take a series of reissues instead, so Fox can rebook this present series with sound. But the theatre lads are kicking and have turned the matter back to association headquarters.

But meantime Phonofilms has won an action against the Majestic Cinema, Stoke-on-Trent. Claimed $720 for soundfilms which the theatre had refused to run and pay for, alleging they were not satisfactory. The Majestic case was the films couldn't be back projected and the sound was inaudible and mumbling, frequently running off in a screech. Despite evidence by the projectionists that the sound was like a tenth-rate gramophone, Lord Chief Justice Hewart and a special jury found for the Phonofilms company in full, with costs against the theatre.

New Empire

Opens Nov. 8 as a Metro (M-G-M) pre-release house, Vivian Van Damm manager. Prices 30c. all over the house from 12 noon till one p. m., then 50c. stalls and front of circle, 30c. rest of the house, till 5.30. From then until closing at 11, 50c. seats rise to 75c. and 30c. seats to 50c. Seats 3,500, with 400 in tea lounge.

U. A. Film at Tivoli

This week sees the end of M-G-M's regime at the Tivoli, which now passes to Provincial Cinematograph Theatres, and reopens Nov. 26 with a United Artists' picture, "The Woman Disputed." Denison Clift, author of "The Woman Disputed," which Al Woods is stage producing at Golders Green the same night the film opens at the Tivoli, is now megaphoning "The Silver Rosary" for British International, with John Stuart and Lillian Rich as leads. Alexandre D'Arcy was cast for the lead in this till some bright mind "discovered" he wasn't an English type. Some discovery, when D'Arcy is a Franco-Egyptian and looks like Novarro gone hungry.

D'Arcy has now been cast for an untitled Spanish story which is to be shot in Seville and Toledo—where the sword-blades come from—by Norman Walker; Toledo, Spain, not Ohio.

Writing of British International, Dupont is not to do "Tambourine" after all. He will not be finished with "Piccadilly" for some time yet so Harry Lachman, instead of doing the Thomas Hardy story "Under the Greenwood Tree," has been assigned to "Tambourine." It is a fairground story, scenario by Garnett Weston lately arrived here from the Coast and Carl Brisson lead, as a traveling show's strong man.

Folk Around

George Henderson, 80, one of the oldest old-timers in the business here, and the first man to make news reels in this country, died this week. His son Harry is manager of United Artists' Newcastle branch.

Picture directors here are throwing a ritzy dinner Nov. 19 at the Savoy to commemorate the progress of British pictures since the passing of the Quota Act.

Edward Craig, art director and grandson of the late Ellen Terry, wed Helen Ruskin Godfrey this week at the Paddington Register Office.

Lian Diers, German femme star, is to play opposite Ivor Novello in "The Return of the Rat," directed by Graham Cutts for Gainesborough.

Fox got a good break here by sending over parchment invitations to attend the opening of their Los Angeles Movietone studio. Almost every newspaper in the country took a wise crack at it, but Fox got the space. Which is the only reason they timed the invitations to get here two days ahead of the opening date.

Following "The Circus"—which cleaned up terrifically—and released a week later, Fairbanks' "Gaucho" hasn't done anything like the business. In many spots it has not pulled more than a usual program.

Gil Boag has made a contract to manage and exploit Estelle Brody in a series of new films.

Wired

And then there comes another threatened company to put talking pictures and music on the air. Calls itself the Beam Gramophone Radio Company, and promised to broadcast motion pictures. Just as there was sucker money for production, there's fool money for sound promotion.

The Colonial distributing company mentioned some months ago as in formation by several Members of Parliament is now expected to ask the public in December for $1,500,000. Idea is to sell British films in the Far East.

At the last meeting of the General Council of the Exhibitors' Association a resolution to send a delegation to America to get first-hand information on the talker situation was defeated. They can get all the first-hand information there is from Variety.

Jackie Coogan arrives here Nov. 7. He is now in Paris trying out the sketch he is to put on at the Paladium.

Making Money

This year the Stoll Picture Productions Company has come out on the right end of the balance sheet—$14,385 on the credit side. The sale of the Surbiton studios to British Instructional Films has aided this, and there is a good, steady revenue coming from renting floor space. T. C. Elder, formerly managing director, is off the board, as well as Emil Garcke, both having exchanged their stock for holdings in the new Stoll Theatres Corporation. They have, as a matter of fact, been off for some time, Elder having formed the Welsh-Pearson-Elder Film Co., with Thomas Welsh and George Pearson, after the making of "Huntingtower" by these two, who were the discoverers and original producers of Betty Balfour.

Picture Possibilities

"The Unknown Warrior"—Unfavorable

"THE UNKNOWN WARRIOR" (Drama, Charles Hopkins, Hopkins).

A tragic play from the French with but three persons in the cast. More a preachment against war than a drama. *Ibee.*

"Crashing Through"—Unfavorable

"CRASHING THROUGH" (Bailey—Comedy-Drama—Republic).

Actionless, talky, sociological study, missing fire either for stage or screen. *Abel.*

"Revolt"—Unfavorable

"REVOLT" (William Powell, Vanderbilt).

Nothing here for films. Dry story of fundamentalist preacher trying to keep his daughters from going flapper. *Lait.*

"Tin Pan Alley"—Favorable

"TIN PAN ALLEY" (Lang-Forbes, Melodrama, Biltmore).

Nite club meller with usual crook and underworld trimmings against a background of wifely loyalty to a hobo songwriter. Characters are all colorful and either in silent or sound play should make a corking flicker. If a talker, adaptation should not adhere to an orthodox synchronization of the play script but could elaborate and embellish it with a diversity of action, particularly the nite club shots, the attempted assassination in the Grand Central Terminal, dictaphone trap, etc. *Abel*

"Young Love"—Unfavorable

"YOUNG LOVE" (MacGowan-Ross, Comedy, Masque).

Sexy sociological discourse with four characters; talky, actionless and thematically taboo for the screen. *Abel*

"Hello Yourself"—Doubtful

"HELLO YOURSELF" (Choos, Musical Comedy, Casino).

Collegiate musical, thin in story and no stage smash, but a bare possibility as a talker. Otherwise no. *Abel*

"These Few Ashes"—Unfavorable

"THESE FEW ASHES (Shaw-Nathan Prod., Inc., Frenchy Comedy, Booth).

Romantic possibilities are there, but overlaid by element of subtly cynical comedy, not screen material for variety of reasons. *Rush.*

Charles Althoff

Phila. "Record," October 30, 1928:

"His serious playing had pathos and charm, etc., etc."

Phila "Inquirer," October 30, 1928:

"Charley Althoff quite delighted the audience with his comedy fiddling as a rube violinist and inserted many ORIGINAL DETAILS into his offering."

Address Care Jerry Cargill, 1560 Broadway, N. Y.

SI WILLS
"Wanted by Everybody—Even the Police"
with "Pickin' Peaches" Unit
This Week, Paradise, Chicago
Direction: WM. MORRIS OFFICE

BILLY SNYDER
The Juvenile Prince, Doing Time for FANCHON and MARCO
with CHARLES MURRAY in "HATS IDEA"
Looks like a golf game with my pal RUBE WOLF
Week Nov. 10—Warfield
Dir: WM. MORRIS AGENCY

COLONY, NEW YORK, NOW
"THE DANCING DEMONS"
SID SNAP and NAT GINGER
YOUTH, PEP AND VERSATILITY
Direction LEW WEISS, 1560 Broadway, New York

"FIVE O'CLOCK GIRL"
Starring
Marion Davies
In Production Next Week
To Be
Directed for
M-G-M Release
by
Alfred E. Green

Agnes Gillroy
with "BITS OF BROADWAY"
A Publix Unit
This Week: Oriental, Chicago
Direction WM. MORRIS OFFICE
Doubling at Beau Mond Cafe, Chicago

HERMIE KING
Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

GEORGIE STOLL
MUSICAL HOST
Fifteen Months at BROADWAY THEATRE, PORTLAND, ORE.
Now at the FIFTH AVENUE, SEATTLE
Direction: FANCHON and MARCO WEST COAST THEATRES

Le Claire and Carita
FEATURED IN
FANCHON and MARCO "SILHOUETTE" IDEA
Week of Nov. 2—LOEW'S STATE, LOS ANGELES

Thomas Meighan

ADD ANOTHER BOX OFFICE FAVORITE TO THE significant parade of stars assembled for Warner Bros. Vitaphone Pictures!

THOMAS MEIGHAN, FORCEFUL AND VIRILE PERsonality, screen idol beloved by millions of American men and women!

UNFAILINGLY, THE STARS WHO COUNT AT THE focal point of the box office are affiliating themselves with the company that demonstrably leads the field in enterprise, showmanship, box office mastery.

MEIGHAN HAS BEEN ONE OF THE SCREEN'S GREATest attractions since his unforgettable sensational appearance in "The Miracle Man," when he achieved stardom!

SEVERAL SEASONS IN STOCK COMPANIES AND successful appearances in big stage productions have seasoned him, so count on his voice to thrill the movie fans. He reaches the apex of his career through that apex of box office miracles—VITAPHONE!

MEIGHAN IS NOW PART OF VITAPHONE HISTORY. Vitaphone is part of box office history! Add Meighan to the Vitaphone roster that boasts Al Jolson, John Barrymore, Dolores Costello, Monte Blue, George Arliss, Texas Guinan, Sophie Tucker, Fanny Brice. And a host of others.

"NOAH'S ARK" NOW TOPS ANY PICTURE EVER MADE!

WARNER BROS. VITAPHONE PICTURES

A Man's Man Whom Every Woman Loves!

Warner Bros.

VITAPHONE PICTURES ARE THE STANDARD OF THE WORLD!

AL JOLSON in
"THE SINGING FOOL"
* * *
"THE TERROR"
with MAY McAVOY
and LOUISE FAZENDA
* * *
"LIGHTS OF NEW YORK"
All Star Cast
* * *
GEORGE M. COHAN'S
"THE HOME TOWNERS"
* * *
"ON TRIAL"
with PAULINE FREDERICK,
BERT LYTELL, LOIS WILSON
* * *
FANNIE BRICE in
"MY MAN"
* * *
DOLORES COSTELLO in
"GLORIOUS BETSY"
with CONRAD NAGEL
* * *
AL JOLSON in
"THE JAZZ SINGER"
* * *
"THE LION AND THE MOUSE"
with MAY McAVOY
and LIONEL BARRYMORE
* * *
DOLORES COSTELLO in
"TENDERLOIN"
with CONRAD NAGEL
* * *

Just a Few of the Big Hits, with Plenty More on the Way

Now A Warner Bros. Vitaphone Star

let's get down to business!

¶Election's over. The verdict's in. The country's settling down to business again. The tumult and the shouting dies. No more political speeches to keep the family home, glued to the radio. No more campaign orators competing with motion pictures from packed halls and soap-boxes. Your theatre business is due for a big boom. ¶That is, provided you're showing the right pictures. Provided you didn't book a program that bloomed in August and passed out at the first nip of frost. Provided you bought Paramount, which started with hits like "Wings", "The Fleet's In" and "Docks of New York" and is building steadily from there. Provided you've got surefire material like "Interference" (the first big *quality* all-talking picture), Clara Bow in Elinor Glyn's "Three Week Ends", Emil Jannings in "Sins of the Fathers" (American role and happy ending), Richard Dix in "Redskin" (Technicolor and sound), Anne Nichols' "Abie's Irish Rose" (talking, singing, sound), "The Canary Murder Case" (mostly talking) and "The Wolf of Wall Street" (also mostly talking) coming in the next couple of months. ¶Provided you bought Paramount and can start 1929 with the greatest line-up of all-talking features and shorts (silent too) ever seen! Yes, boom days for picture theatres from now on and Paramount offers you the only quality product with which to cash in on them! Paramount, alone of the producing companies, knew the season didn't end November 1st. Paramount saved its choicest numbers for release now. ¶Paramount's Greatest Year means week after week from now till August 1, 1929!

Literati

Lockridge Sun's Reviewer

Pierre de Rohan sticks on the New York American at Hearst's orders, although W. R. wired the drama critic that having once overruled his editor, E. D. Coblentz, he'd be loath to do so again.

DeRohan will be under the managing editor's, Lee Ettleson, supervision. His duties are undefined as yet. Gilbert W. Gabriel went over fro . the Sun this week to succeed deRohan as dramatic critic. Gabriel is a Coblentz appointee.

Richard Lockridge, a reporter on the Sun, succeeds as the Sun's dramatic reviewer. Stephen Rathbun remains as dramatic editor and Ward Morehouse as Broadway columnist. Lockridge, for six years a reporter on the Sun, has covered many of the most important assignments for his paper. He also did dramatic and book reviews, and in addition edited Sun Rays, house organ of the Sun since its inception three years ago.

Kaufman Dropped

The "Telegraph" abruptly dropped S. Jay Kaufman at the end of last week. Kaufman holds a contract with the old Telegraph company. No disposition to date has been made of it. Whitney Bolton, formerly of the "Herald Tribune," became dramatic editor of the "Telegraph" this week. Radie Harris also retired from the paper as picture reviewer, with some other changes.

Post Decided Against

The N. Y. Evening Post lost its suit against Police Commissioner Joseph A. Warren when the latter, through the corporation counsel of New York city, stated that he welcomed any reporters from the Post with the exception of Louis Davidson who was barred from the police headquarters.

Davidson incurred the ire of the police department through being the livest wire among the newspapermen, digging stuff and rejecting the regulation press matter handed out in mimeograph. One of Davidson's yarns incensed the police authorities and his paper sought to enjoin Commissioner Warren, et al. from barring him.

Justice Ingraham took the viewpoint that the newspaper was not the proper party plaintiff; that it was Davidson who should feel legally aggrieved, if any, and that the paper was without standing to sue on his behalf. Furthermore, some legal technicalities on the part of the N. Y. Evening Post, Inc., in making faulty allegations also pointed against the newspaper. It was ruled by Justice Ingraham that the paper had not been barred and was, in fact, welcomed, with the exception of Davidson.

The newspaper had built up several strong "ins" on the q. t. in police headquarters and by making the rounds of the offices ferreted out exclusive stuff. One yarn particularly burned the gendarmes.

Chatterer Goes Platform

Carl Schuck, who functioned as a German correspondent in Hollywood, has returned to his native land and is now giving radio talks and lectures in Leipsig with illustrated slides on motion picture making in Hollywood. Schuck has requested that stills be sent him showing views of Hollywood studios, the shooting of scenes, technical details of all sorts, directors, stars in their homes, location scenes, cowboy scenes and trick shots. These stills he has made into slides and uses for his lectures.

Joe Barry Dies

Joe Barry, sports writer on the New York Times, succumbed last Wednesday to injuries suffered as a result of an automobile accident two weeks ago. Barry had purchased a new car and was driving with friends to his home in Connecticut, when the mishap occurred.

St. Bernard's Cross

New Shaw story. St. Bernard, staying at a hotel at Geneva, Switzerland, after his Riviera repose. Was in a grouchy mood and spoke to nobody, presumably getting his voice ready for his next Fox movietone.

Flap asked for autograph.

Shaw refused.

"Can't you write?" asked miffed Mlle.

"No" bellowed unsocial socialist.

"Well, here just mark an X then," flipped the flap.

Shaw grinned and scribbled.

Best Sellers

Compiled by Baker & Taylor Co., national booksellers:

Fiction

The Wrist Mark, Fletcher	$2.00
Old Pybus, Deeping	$2.50
Crouching Heart, Williams	$2.00
Bad Girl, Delmar	$2.50
Silver Slippers, Baily	$2.00

General

House at Pooh Corners, Milne	$2.00
John Brown's Body, Benet	$2.50
Buck in Snow, Millay	$2.00
Three Boy Scouts in Africa	$1.75
Rasputin, Fulop-Miller	$5.00

Standard Union Up

Brooklyn, N. Y., Standard Union, for several months under Paul Block's management, is now selling for 3c. a copy. Brooklyn Eagle and Times have been 3c. dailies. Other Brooklyn daily, Citizen, sells for 2c.

The Union at one time was the only paper in the United States selling for 1c.

Union has leaped considerably in circulation since Block took it over. The paper was then rapidly losing money and very much in the red.

Daily 4-Page Color Comic

The Sun-Telegraph (Hearst) in Pittsburgh is giving a four page color comic supplement daily, the first experiment of its kind.

Its full circulation value cannot be estimated since the paper went from the local standard two cent price to three cents, but the combine paper is holding its own, which shows that the feature offsets the increase.

On Sundays there is a local roto-color magazine of the highest artistic quality. It is said that Hearst chose Pittsburgh to try out this costly features.

New York World is buying short stories of 3,000-word length, preferably from newspapermen, for its Sunday feature section. Price is $100 per story, on acceptance. Cornelia Strassburg is doing the acceptances and rejections.

Bank Burglar's Play

William Harris, Jr., has bought a play called "A Hundred Grand," written by William Jordan Rapp and Jack Gray. Gray is a reformed bank burglar.

The Outlook is printing the story of his life and confessions, said to include all the inside dope about the Sacco-Vanzetti case.

Dispute Over Reporter

Banishment by Commissioner Warren of Louis Davidson, Evening Post reporter, from New York Police Headquarters has caused a rift among several of the New York dailies.

Evening Telegram and the Newspaper Club are supporting the Evening Post in its fight to have the reporter restored, while the Evening Sun last week upheld the Commissioner's action.

Holmesdale's Col

American Sketch, Doubleday-Doran publication, edited by the English literateur, Beverly Nichols, will have a column of Broadway gossip by Jeffery Holmesdale of New York World, with book reviews by Samuel Hoffenstein. The editor will review the drama.

Max Lief's Spur

Max Lief, of the New York News dramatic staff, has a contract and $400 advance royalty from Horace Liveright to insprie him to finish his novel, "Hangover."

This is a Broadway yarn dealing with the Sardi literotics, Mazda Lane newspapermen and columnists and kindred familiar characters whom Lief will take little trouble to disguise aside from fictitious names.

Debunking.

E. Haldeman-Julius, who publishes the little blue books, among other things, has changed the name of his Haldeman-Julius Monthly to The Debunker. One of the debunkers in the November issue is Fulton Oursler, who has taken the theatre as his subject.

Romance on Stands

Romance, a new monthly mag, made its appearance on the stands this week. It's a Ridgway publication and has as president Joseph A. Moore, who recently acquired control of the Telegraph.

Henry La Cossitt is editor.

Van Dine Acting

S. S. Van Dine, author of "The Canary Murder Case," being produced by Paramount, is in New York playing a part in the picture as well as acting as a technical advisor. His presence in the picture will be as much a mystery to the audience as his stories are.

Rascoe's Lit Weekly

Burton Rascoe, former editor of The Bookman, will edit a new literary weekly issuing in December or January, as yet untitled.

In his autobiography, "Coming Up the Road," Irving Bacheller, the novelist, claims to have started the first newspaper syndicate. It occurred about 40 years ago, when Bacheller came to New York as a farm boy.

Jack Lait, Jr., attending the U. of Penn., is also on the staff of the Philly Record, of which George Shor, general publicity man for Publix several years, is the new m. e.

Toronto Mail and Empire (morning) has appointed William Arthur Deacon as dramatic editor succeeding the late Fred Jacob.

Deacon was literary editor of Saturday Night, a Toronto weekly.

A new Dell Publications' monthly, Stage Stories, all-fiction, makes its bow Jan. 4 with the February issue, edited by Clifford Dowdey, who came over from Munsey's. This makes the 10th Dell publication, all of a newsstand group of periodicals.

H. T. Parker, critic of the Boston

(Continued on page 45)

BROADWAY RACKETEERS

THE low-down on the barons of bunk told in the jargon of racketland by a newspaper man whom *Texas Guinan* calls "the Bernard Shaw of Broadway."

Twenty-five rip-snorting chapters about the most colorful characters on the main stem—tat men and dice cheaters, shillibers and puff peddlers, glim droppers and charity chisellers, stock steerers and hijackers . . . brilliant minds . . . devilishly clever!

And then, to top it off, a seven-page glossary of the snappiest slang you ever heard. All for $2.00 at any bookstore.

Just published and already reported by *Brentano's* their non-fiction best-seller.

by John O'Connor

HORACE LIVERIGHT N.Y.
GOOD BOOKS

DRY MARTINI

(SOUND)

Fox production and release directed by Harry D'Arrast. Adapted from John Thomas' story, with D. Doty titling. Synchronized score by Rothafel and Rapee. At the Roxy, N. Y., week of Nov. 2. Running time, 77 mins.

Elisabeth Quimby.....Mary Astor
Freddie Fletcher.....Matt Moore
Lina.....Jocelyn Lee
Lucille Grosvenor.....Sally Eilers
Willoughby Quimby.....Albert Gran
Paul De Launay.....Albert Conti
Joseph.....Tom Ricketts
Bobbie Gordon.....Hugh Trevor
Frank.....John T. Dillon
Mrs. Koenig.....Marcelle Corday

A comedy supposedly taking place in Paris. But there's also a Paris, Ky. It'll probably figure as smart fare in the latter spot, with or without sound. When these sophisticated tries miss they're quite apt to be a little silly. "Dry Martini" misses.

For 77 minutes the boys either bend elbows in parlors or stand up against an American bar. Meanwhile, Albert Gran waddles about as the white-haired roue at his wits' end because his grown-up daughter is in town and he supposes that he's got to reform. But the child is so modern she runs off to try companionate marriage with an artist, and father and young friend have to dash to the rescue. Best twist in the picture is that he who would protect the girl's honor finally comes flying through the door after an unseen set-to with the supposed heavy, who isn't so dastardly, inasmuch as the girl asked for the elopement. Finishes with the beaten hero and daughter sailing for home and leaving Papa to his cocktails and mistress.

Gran and Matt Moore divide the picture between them. Moore doing a quiet stew indifferent to everything but his liquor. Actually, Gran stands out. Albert Conti makes it count while he's in front of the lens, but he hasn't enough footage to outscore the first named duo. The women are negligible. And if somebody doesn't watch those hats Mary Astor is wearing she'll be out of any picture calling for a locale in a town over 15,000. Picture might well be called "The Girl With the Iron Hat." And when the men start noticing the headgear it's tough on film ingenues. No reason for it as Miss Astor flings plenty of appearance around, but nothing could be sophisticated where those chapeaux are concerned.

Sally Eilers and Joselyn Lee both hint at possessing more screen power than they're unleashing in this picture. That's the trouble. The feature never keeps its promise. And the 77 minutes are entirely unnecessary. Shapes as one of those light 60-minute comedies Fox turns out every so often and which never quite make the grade. This one has got a nice production behind it, but no sustaining power and no featured player.

Its best point is its synchronized accompaniment, even if over scored, including the playing of a phonograph. Perhaps the first time the new picture wrinkle has picked up another mechanical. Orchestration at times is so good its out of proportionto the action. Where the music is so strong that it implies a nation hangs upon the next move, a rotund father is but spluttering protestingly about his daughter and can't make up his mind as to whether he actually means it.

It will have a joyless trip around the big houses regardless of the canned score. There is no dialog. *Sid.*

BONDAGE

(GERMAN MADE)
(SOUND)

Ufa production and release, with sound accompaniment. Directed by Rudolph Eichberg. Heinrich George, Mona Maris and Harry Halm in cast. At the 55th Street Playhouse, New York, week Nov. 3. Running time, 70 minutes.

Little in this for the average American exhibitor. But probably soft pickings for the high-hat huts. And it might stand up under billing in the remote stands as an epic of bleeding Russia of the 1850's.

Not till the finish is there a suggestion of what might have been done with the same story by any U. S. producer. The charge of the peasantry on the cruel Countess' mansion and their battle with a squad of Cossacks would have been elaborated into something big, for it involved suspense and action. Previously the Countess resorted to trickery to prevent her son's marriage to a serf girl, but the son refused to marry the reigning Prince's daughter and hit the Prince over the head with an unopened champagne bottle. For that he was tossed out of the army, though the bottle didn't break.

It looked like a pipe for him to get the girl of his heart, but the Prince refused to sign a paper that would have severed her forced marriage to one of the serfs and contrived with the Countess to banish the lowly pair to Siberia. But the uprising queered that and caused the death of the girl's me-no-touch husband, so the Prince's signature was unnecessary to the future happiness of the poor peasant girl and the Countess' son.

That tale would have been right in the lap of Barrymore and Costello or Gilbert and Garbo.

All performing honors in "Bondage" are copped by Heinrich George as the philosopher-drunkard who kindly weds the Countess' son's gal "to save her for him." He looks to have evil attention on that wedding night, but all he does is to say good-night and sleep outside by the fireplace. The girl later squares it with the Countess' son by explaining "We lived as brother and sister, and Heaven is my judge." Heaven didn't show in the film.

Titles stilted and badly written.

Majority of settings are exteriors, a money-saving device that luckily does not seem out of place in this picture.

Several shots of toilers plowing are from the ground up, with the characters outlined by the sky and seemingly working on a ridge. That is recalled as first prominently used in "The Big Parade," but still a good shot and a pretty one.

The sound accompaniment for "Shadows" at the 55th Street is Ultratone. It's on the disk principal with everything apparently handled backstage. It was amplified excellently here and interpreted the moods of the film with song, but it didn't make the picture. The fact that the film was sounded possibly held greater significance for the audience than the sound itself. *Bige.*

SHADOWS OF FEAR

(GERMAN MADE)

Defu production distributed in America by First National. Screen adaptation of Emile Zola's "Therese Raquin," by F. Carlson and Willy Haas. Directed by Jacques Feyder. Photography by Frederick Fugsang and Hans Scheib. Assistant director, Rudolph Strobl. At the Cameo, N. Y., week of Nov. 4. Running time, 80 minutes.

Therese Raquin.....Gina Manes
Mrs. Raquin.....J. Marie-Laurent
Laurent.....H. A. Schlettow
Michaud.....Charles Barrois
Camille.....Wolfgang Zilzer
Grivet.....Paul Henckels
Susanne, his daughter.....La Jana

Out for this country except as a last resort for the art houses. Enough to indicate its character is to relate that it is Emile Zola, the man who wrote "Drink" in his most drab and depressing mood.

Spirit of the story has been reproduced with utmost fidelity. Add an uncompromising German realist director to the greatest of French pessimists and what shows on the screen is dispiriting to the last extreme.

Nobody but a German producer would think of filming an epic of dull, mean people involved in morbid tragedy and then gilding the lily of depression by dwelling persistently upon the bleakest details. The explanation of its ever reaching an American screen probably may be found in the quota system.

Therese, penniless orphan, marries Camille, humble clerk and a puny invalid. She spends her wedding night measuring out his medicine. Life of petty routine wears upon her and, as it is presented by this cast, it also wears upon the audience.

Therese falls a conquest to the robust good-for-nothing Laurent, and connives in her husband's murder by her lover. It is the shadows of remorse and fear that prompt them first to wed and then to hate each other to the point of mutual murder impulses. Ultimately they both take poison.

All that is dreary and morbid in this narrative has been played up by the director. It would be a terrifying work except that its actors are so bad they never drive the story home. No such collection of frumpy women players and no such group of stuff-shirted males have been assembled since the beginnings of flickers. A picture that might have delivered a morbid shock, under this treatment accomplishes nothing but deadly boredom.

Film has some good German trick camera work and some of the backgrounds convey a good deal of sombre atmosphere, but the wretched acting and the drab story put these technical merits at nought. Absolute zero as a commercial in America. *Rush.*

TEN DAYS

That Shook the World
(RUSSIAN MADE)

Amkino production and release. Directed by S. M. Eisenstein. Photography by Tiffi. No other credits given. At Little Carnegie Playhouse, New York. Week Nov. 2. Running time, 75 minutes.

This Russian film aroused protest last summer when Arthur Hammerstein tried to book it into his Broadway theatre following "The Fall of St. Petersburg." At that time it was labelled as Soviet Russia propaganda and the censors refused to allow it to be shown.

Mike Mindlin was able to get it past the reviewing board for its American premiere at his new ritzy sure seater. In present form it can harm no one and is likely to prove okay in the art film houses.

Eisenstein, the young Russian director, with all the resources of the Soviet placed at his command to film the events of the 10 historical October days which preceded the overthrow of the Kerensky government in Russia, soon after the Czar had been deposed, has fallen far short in his efforts to create an outstanding screen record. Using no scenario or story for guidance, he has merely strung together a series of news reel shots of various committees in the Russian uprising.

To one not familiar with Russian events immediately prior to the formation of the Soviet government this flicker won't help much. Here and there Eisenstein has hit what he was after. Several of his sequences of rushing troops and rioting peasants are capably handled. His skill in picking types to play the parts of Kerensky, Trotsky and Lenin as well as minor figures also worthy.

Photography by Tiffi (Russians haven't much use for a front moniker) nothing exceptional, most of the shots being recorded with statues in the foreground.

For the average moving picture patron "Ten Days" will be nine days too long.

SHOW GIRL

(SOUND)

First National production and release. Synchronized music score by Western Electric disk system. Directed by Al Santel, with screen story based on J. P. McEvoy novel. Alice White featured. Sol Polito, cameraman. At Strand, N. Y., week Nov. 3. Running time, 61 mins.

Dixie Dugan.....Alice White
Alvarez Romano.....Donald Reed
Denny.....Lee Moran
Jimmy.....Charles Delaney
Milton.....Richard Tucker
Nita Dugan.....Gwen Lee
Mr. Dugan.....Jimmie Finlayson
Mrs. Dugan.....Kate Price

In "Show Girl" the titles come first. There's a laugh in every other one that's a real laugh. Alice White is a close second since she handles the role well, socking home at the same time plenty of that s.a. that gets the boys.

Then the yarn, a bit of expose on how the tabloids are supposed to spend money for their circulations, comes in. Either version, sound or silent, spell well for First National's boxoffice.

The family and the pretty blonde daughters of the fat mama and the scrawny dad, put over well by Kate Price and Jimmie Finlayson, start out in the usual way at the supper table. There the characters are introduced by pert titling. Alice's intro as the dame who "looks hot but keeps cool," starts off the comedy.

Another sub gets a roar. This describes location: "Brooklyn. Like an elephant's rear end. Big, but unimposing."

Charles Delaney as the tabloid cub who takes advantage of a jealous spick dancer and a sugar daddy to give his baby a play and the paper an exclusive serial, rates close to Alice in honors. From then on how some well known publishers used to okay swindle sheets regardless of the facts and figures, finishes the yarn.

Applause, a couple of night club solos, and some chorus work comprise the only sound exclusive of the music score. Synchronization okay. *Waly.*

MONIQUE'S FAULT

(FRENCH MADE)

Paris, Oct. 21.

This comedy drama is good in parts. Maurice Gleize, producer. It is taken from a former best seller by Trilby, a lady novelist now deceased, and constitutes a worthy first half. What is the fault of Monique? Divulging state secrets once more.

Mauriac, before going on a foreign mission, confides some secret military plans to his wife, Monique, for safe keeping. During the night their child, Jacques, is taken ill and is attended by a foreign doctor, who consents to save the boy on condition Monique permits him to examine the plans. She does so, and naturally regrets when it is too late. Suspicion falls on Maurica holding a high position with the government contractors, and to save her husband's honor she confesses her own treachery. Friends go for the real criminal, who shoots himself. Picture should find a market in small houses. Sandra Milowanoff is charming and simple as the erring wife. Victor Vina plays the husband and Rudoff Klein impersonates the doctor. *Kendrew.*

LAW OF THE RANGE

Metro-Goldwyn-Mayer production and release directed by William Nigh. From story by Norman Houston. Screen adaptation by Richard Schayer. Starring Col. Tim McCoy, Joan Crawford featured. Titles by Robert Hopkins. Cast includes Rex Lease, Bodil Rosing and Tenen Holtz. At the Columbus, N. Y., Nov. 5, as one half of double feature program. Running time, 45 minutes.

Exhibs and others thirsting for a knowledge of range law will likely be disappointed in this picture as an exposition of that phase of life. But as 45 minutes of western atmosphere, riding, shooting and fighting, it holds its own.

From the practical or financial point of view it seems almost too expensive to make mere westerns on this scale considering the depleted market awaiting product of this type. It harbors a strong, highly satisfactory cast with Tim McCoy, Joan Crawford and Rex Lease in the principal assignments. The added value in the Crawford name at present should help.

Lease tops the cast for appearance, photography and deportment in a limited and familiar role. He looks good and strong enough for better things.

Story is that of two brothers separated in their youth following an attack on the family wagon by a mixed Indian and renegade party. Each of the boys has a star tattooed on his chest. One of the boys becomes a fearless ranger while the other grows up to be a notorious bandit. Both make a play for the same girl, unnaturally coy and too girlish for anything but a western, the Solitaire Kid finally meeting death in the flames of a raging forest fire.

Forest fire is an excellent sequence, while the struggle preceding it is also a realistic piece of work. *Mort.*

LIGHTNING SPEED

FBO production and release. Robert North Bradbury, director. Bob Steele starred. Cameraman, DeGrasse. Cast: Will Welch, Mary Maberry, Perry Murdock. At Stanley, New York, one day, Oct. 30. Running time, about 60 minutes.

Reporters who sport high-powered cars and play around the Governor's daughter and are acrobats as well, seem a little far-fetched, even on the screen. But "Lightning Speed" has 'em, as well as a poor cast and a story that is meant to hum, but achieves monotony even for the grinds.

The Governor, who wouldn't shape up so well as a good butler, figures a reporter, Bob Steele, nonsmoker and drinker, as an excellent bet for his daughter. Bob goes to work in light knickers and his city editor has the set-up of a corner in a fashionable woman's club.

The bad man has a brother who is slated for the chair, so he gets a job in the Governor's garden. The reporter naturally knows what it's all about and turns gangster.

When the climax of the bad guy trying to cop the girl in a balloon arrives, with Bob right on the tail rope, even the sleepy Stanley audience, where a negro porter has to keep the boys awake, show their tensity in loud cackles.

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JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK
WEEK OF NOV. 3rd
"SONNY BOY"
(De Sylva, Brown & Henderson)
"THERE'S A RAINBOW 'ROUND MY SHOULDER"
(Irving Berlin, Inc.)

TO OUR NEW PRESIDENT-ELECT!

THE STARS PREDICT PROSPERITY!

LON CHANEY

JOHN GILBERT

WILLIAM HAINES

MARION DAVIES

GRETA GARBO

RAMON NOVARRO

NORMA SHEARER

BUSTER KEATON

HONORED Sir:
FIRST of all
HEARTIEST congratulations!
NO need to worry about
PROSPERITY in the
MOTION picture industry—
METRO-Goldwyn-Mayer is
ON the job!
KEEPING your public
HAPPY!
KEEPING American exhibitors
RICH!
IT'S a Presidential year
AND an M-G-M Year!
"OUR Dancing Daughters"
"EXCESS Baggage" "While The City Sleeps"
"WHITE Shadows" are just the start—
SOON the country will know about
"ALIAS Jimmy Valentine" (*Haines*)
AND "A Woman of Affairs" (*Gilbert-Garbo*)
HITS! hits! hits!
ON the way from M-G-M
SATISFIED audiences!
HAPPY exhibitors!
PROSPEROUS America!
LEAVE it to

Yours Respectfully
Leo of M.G.M

Member of Motion Picture Producers and Distributors of America, Inc.

DO YOUR DUTY

First National production and release. Story by Julian Josephson. Photography by Mike Joyce. Charles Murray star. In cast: Lucien Littlefield, Charles Delaney, Aggie Herring, Doris Dawson. Directed by William Beaudine. At Stanley, New York one day, Nov. 2. Running time, about 60 minutes.

Of all the films on the home life of the cop, "Do Your Duty" rates the highest. First National has a sure-fire in this one, in the way that Charlie Murray lives the role. Bits of comedy and sentimentality as part of the life of the big city cop with a still larger family are literally perfected by Murray as a cop who makes the lieut's grade. Good for all houses. As far as the grinds are concerned, it will be the best cast and most sincere screen yarn they have screened in more than a long time.

A better cop for the screen than Murray has not been found. The touches of comedy he injects as the ordinary patrolman studying for his lieutenant's papers, with his own kids and wife as the interference, and then again as the commissioned officer with a frame-up and consideration for the family again on the horizon, Murray goes on the books as the 100 per cent screen copper.

In addition to the comedy is what many audiences will detect as a thrill in Murray, as the de-badged and framed lieutenant, getting those who have given him the ride. His Scotch friend and tailor, who slips him the word which wins reinstatement is none other than Lucien Littlefield.

A mighty good melocomedy.

Waly.

COUSIN BETTY

(FRENCH MADE)

Paris, Oct. 23.

It took some responsibility on the part of Max de Rieux to adopt the well known story of Honore de Balzac, "La Cousine Bette," for screen purposes. The author portrayed the innermost feelings of a character with the art of a master psychologist, and it is difficult to convert some philosophical books to ordinary moving pictures for this very reason. Therefore the producer revealed audacity in tackling this book of Balzac, and repeating it in images without literature.

Max de Rieux has done better than expected.

Hutot, an officer in the French Imperial army in 1810, is billeted in a village. He meets in the house two pretty girls, Adeline and her cousin Bette. Hutot falls in love with the former and eventually marries her.

That is the first phase of the other maiden's disappointment, and she secretly thinks of revenge. Twenty years later Hutot has been made a Baron and in a high position in the Royalist party. He has sadly neglected his wife, having other amorous adventures with the wife of a subordinate (among other intrigues), who is an extravagant creature and leads to his financial ruin.

Cousin Bette is behind this and gives a hand in dragging down the Baron in his official career. This jealous lady is living alone, a deluded woman, but is generously helping a young aristocrat in whom she has taken a deep interest. When the spinster learns her protege is to marry the Baron's daughter her rage is sullen but complete.

Fired by a wicked jealousy she schemes to complete the ruin of Hutot and his family, hoping to prevent the marriage. She almost succeeds, but the Baron's downfall is the commencement of a new and happier career.

The famous author in this literary analysis of the soul benevolently depicts good for evil, as it should be but ain't. However, it is not an occasion to prelect on Balzac. The cast is appropriate. Alice Tissot is supported by Suzy Pierson, Andree Brabant, Germaine Rouer, Charles Lamy, Henri Baudin (as the Baron), Francois Rozet and Mansuelle. "La Cousine Bette" is a choice offering for literary folk.

Kendrew.

THE LOOKOUT GIRL

Quality (firm) release produced by A. Carlos. Directed by Dallas Fitzgerald from the story by Alice Ross Colver. Continuity by Adrian Johnson; titles by Tom Miranda. Featuring Jacqueline Logan. Cast includes Ian Keith, William Tooker, Broderick O'Farrell, Lee Moran, Jimmy Aubrey, Gladden James, Henry Herbert, Jean Huntley, Geraldine Leslie. At Loew's New York, Oct. 19; one-half of double bill. Running time, 70 minutes.

The ancient melodrama of the girl with a past who marries on condition that her husband should never ask questions is here subjected to the longest and most unsuitable form of treatment. On a double feature bill for a day it practically fulfills its greatest expectations.

There seems to be no specific or warranted excuse for the length of the picture. The very same material could easily be handled in 50 minutes.

The most important hindrance to the effective production is the story, in which there is no trace of originality. Picture indicates, also, week direction. Cast is fairly reliable, with Miss Logan photographing well and registering generally.

The plot opens with the attempted suicide of a girl, the lookout for a gang of yeggs, running from the scene of a crime. She is saved by a physician, whom she marries. Her husband's best friend, a secret service man, spots her, and the result is a round up of the gang, in which the girl helps the police.

Mori.

THE COP

Pathe production and release. Starring William Boyd. Alan Hale, Jacqueline Logan and Robert Armstrong sub-featured. Story by Elliott Clawson, adapted by Tay Garnett. Directed by Donald Crisp. Supervision of Ralph Block. Cast includes Tom Kennedy, Louis Natheaux, Dan Wolheim, Phillip Sleeman. At Hippodrome, New York, week Nov. 4. Running time, 64 minutes.

The lowly patrolman comes in for a share of glory in this Pathe melodrama. Picture fairly interesting despite its conventional pattern and a very obvious lack of production co-operation between writers, director, supervisor and editor.

The finished product holds incidents of no particular relevancy, and rather completely fails to take care of the love interest, never adequately explaining the heroine (Jacquiline Logan), her relationship to a gang of yeggs or her character or attitude. Stray ends indicate that Miss Logan may have had a definite characterization when the shooting started in Culver City, but the man with the scissors ruined it. Additionally, Miss Logan gets third billing, although formerly and until recently rating as a Pathe star.

Story is usual. A beloved police sergeant is killed, and his pal, the cop (William Boyd) swears vengeance on Scarface Marcus, the dirty so-and-so, who did the shooting. Robert Armstrong is very disagreeable as the guy with the scarred mugg, his performance being the individual outstander.

Boyd, as always, is pleasant and breezy. He seems like good material being uniformly wasted on stories in which he plays an honest son of toil. Steel worker, switchman, engineer, bridge watchman, cop, Boyd has been them all, and it is questionable whether the majority of film fans really relish heroes with such prosaic and overallish roles.

"The Cop" is a pretty fair production for outside the de luxe realm. With production care it might have been more of a humdinger.

Land.

RUNAWAY GIRLS

Columbia production and release. Directed by Mark Sandrich from story by L. Howard. Supervised by Harry Cohn. Starring Shirley Mason. Cast includes Hedda Hopper, Alice Lake and Arthur Rankin. At Loew's New York, one day, Oct. 25, half double bill. Running time, over 60 minutes.

This production first seems to resolve mainly on finding the answer to a vastly intriguing problem, "Why do girls leave home?" Director Sandrich dug deeply into the mysterious causes which prove so fearfully destructive to the home and amassed a wealth of detail served in the form of a vapid, slow-moving rehash of an unrelated series of familiar incidents. Still holds a kick and okay for the neighborhoods.

Just so long as it tries to moralize the picture is wearisome. The continuity has some of the worst tripe ever allowed to remain in a picture. It's the kind of stuff that galls even upon the so-called moronic element in the average audience. It sums up as a set of uninteresting titles for this length of time.

Half way through the girl who wouldn't stand for a mother who took a drink once in a while and a father who liked his women becomes involved in a white slave ring. Action runs up to fever pitch from that point on and finishes with a gun battle.

Last part tailored for b.o. and it hits. Sequences with the girl trapped in the apartment of the evil one, whom she battles vainly, carry a kick. Love interest is slight and deficient.

Mori.

THE CRASH

First National production and release starring Milton Sills. Thelma Todd featured. Directed by Edward Cline. Story by Frank L. Packard, adapted by Charles Kenyon. Cameraman, T. D. McCord. Cast includes Wade Boteller, William Demarest, DeWitt Jennings and Sylvia Ashton. At Loew's American, Nov. 1-3. Running time, 59 mins.

Prof. Sills' w.k. he-man impersonation is getting pretty stale. "See how a double fisted boss of the wrecking crew is softened by the love of a chorus cutie," says the press sheet and that tells the plot and gives the lowdown on the picture which failed to make Broadway and will fail to be any more than a conventional filler for Main Street.

On a night out Milton and his rough and ready pals attend a traveling burley-cue. Leading lady is a snappy jane and Milt dates her up. While hopping about in a local one step joint it is discovered that Milton is carrying in his pocket a pair of ladies' garters and is not thinking about his Sunday school lessons. He asks her to go rowing on the lake. She says, sure. Milt goes for the boat. Just as he returns cutie is seen slapping a smart aleck. Caption: "The realization that he had almost made a serious mistake."

Milton's illicit intentions become honorable, the cutie becomes his lawful bride and they settle in the small town. The gossips get in their deadly work of prejudicing Milt against his show girl wife, they quarrel, separate, the big train wreck, etc., etc. Dull and foolish

Land.

WEST COAST NOTES

(Continued from page 19)

Vilma Banky's next for Samuel Goldwyn, temp titled "Childs—Fifth Avenue." Most of the picture will be filmed in New York.

Aileen Carlyle added "Should Scotchmen Marry?" and "Nifty Numbers," for Christie.

Title of "The Great White North" changed to "White Silence." Josephine Dunn added to cast. (Fox.)

Frank Reicher, added to "The Missing Man" (Pathe).

Jack Roper added to "The Duke Steps Out" (M-G).

Cast of "The Desert Song" WB), Vita., includes John Boles, Carlotta King, Louise Fazenda, Marie Wells, Myrna Loy and John Miljan, Roy Del Ruth directing.

Margaret Lee, femme lead in "Should Scotchmen Marry," Christie.

Tom Reed titling "The Last Warning," U. Reed renewed contract with U for six months.

Edward I. Luddy to direct Arthur Lake in "Campus Kisses," U.

Production on "The Compromise," featuring Laura LaPlante, to begin after first of year, U.

Myrtle Stedman, added to "Great White North" (Fox).

Arthur Rankin, Rose Dione, added to Vita version of "One Stolen Night" (WB).

Frank Campeau, added to "In Old Arizona" (Fox).

Elinor Griffith, femme lead in "Nightstick" (UA). Regis Toomey added to cast.

Jack Luden, actor under contract to Par. to New York for his first vacation in two years.

Bela Lugosi added to "The Veiled Woman" (Fox). Farrell McDonald added to "Strong Boy" (Fox).

Ian Keith added to "The Haunted Lady," (U).

"His Lucky Day" (U), Reginald Denny, has cast of Otis Harlan, Harvey Clark, Cissie Fitzgerald, Tom O'Brien and Eddie Phillips.

Edward Sloman preparing "A Bargain in the Kremlin" (U), Joseph Schildkraut starred.

Robert Hill preparing "The Play Goes On" (U). No cast chosen.

Wesley Ruggles, directing dialog of "Port of Dreams," U. Cast includes Mary Philbin, Fred MacKay, Edmund Breese and Otis Harlan.

Norman Burnstine, scenarist, signed new contract with Paramount.

Fred Kohler, added to "Case of Lena Smith," Par.

Bud Sterling doing gags for "Sunset Pass" (Par).

Marcella Daly added to "Tong War," Par. Lilyan Tashman added to Broadway, U. Bodil Rosing added to "Good Bad Girl," FN. Albert Conti added to "Saturday's Children, FN.

Viola Brothers Shore adapting Owen Davis' "Two Shall Meet" for Par. Charles Rogers' next.

"Slim" Summerville added to "Strong Boy," Fox. Mary Doran added to "Broadway Melody," M-G.

Raymond Hackett for "Mary Dugan" (M-G-M).

Tenen Holtz's contract for one year with M-G-M.

Wallace Smith, scenarist, signed by Par.

Irving Bacon, old-timer with Sennett, has returned to the comedy lot.

Dudley Early signed by U. A. to write dialog for "Nightstick."

Charles Hill Mailles added to "Big Scoop" (Par).

Betty Compson opposite Richard Barthelmess in "Weary River," FN.

Mitchell Lewis added to "Leathernecks" (Pathe).

Claude King added to "Missing Men" (Pathe).

Ray Rockett, returned from Germany, acting as an associate producer on "The Squall," directed by Alexander Korda, FN.

Mal St. Clair to direct "Saturday Night Kid" (Par).

Leatrice Joy opposite Victor McLaglen in "Baggage Smasher," Fox.

Title of "Judith" changed to "False Colors," Fox.

Title of "Ritzy Rosy" changed for third time. Now it's "Naughty Baby," FN.

In "Office Scandal," Phyllis Haver's

(Continued on page 43)

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No Official Change as Yet In Keith and FBO Operation; Sarnoff's Choice Unnamed

No selection as president of Radio-Keith-Orpheum, including the Keith Circuit and FBO, picture producer, has as yet been named by David Sarnoff, chairman of R-K-O board of directors. The board for the new organization was given out Monday. It has 21 members, with R. C. A. and the bankers in a vast majority. Its names are most imposing.

Officially there is no operative change in either Keith's or FBO. Sarnoff says that John Ford for Keith's and Jos. I. Schnitzer for FBO hold over in full charge and will so remain until further notice. It is not expected that the complete formation of R-K-O can occur within two weeks. Mr. Sarnoff is leaving New York the end of this week for a brief rest.

Reports the past week have leaned toward Ford and Schnitzer as the operators of their respective organizations. It is reported that Maurice Goodman, rumored as a possibility for the K-A-O presidency, has privately informed friends he would prefer to remain with the organization as general counsel, a position he has held for years in Keith's.

A lessened rumor about the chance of E. F. Albee returning to the full authority as president of R-K-O is also apparent. Albee's contract position of president of Keith-Albee-Orpheum is said to carry no weight with the new holding company.

Speculation appears all at sea as to whom Sarnoff may have in mind for the R-K-O presidency. That it will be someone in the show business is accepted by all of the insiders. It is also believed that Sarnoff, as chairman, will be quite active in R-K-O affairs, mainly through his knowledge of broadcasting and sound, along with their relation and the reasonable interexchange between the radio-talking short angles, and Keith acts.

The R-K-O board as announced, is composed of Mr. Sarnoff, chairman; Owen D. Young, Gerard Swope, General J. G. Harbord, president of R. C. A.; H. P. Davis, Edward W. Harden, M. H. Aylesworth, the latter president of the National Broadcasting Company. All of the other directors in this group are of the electrics.

Representing Blair and Company and the Lehman Brothers, bankers in the deal, are Walter P. Cooke, a large stockholders in K-A-O; Elisha Walker, Edward F. Hayes, R. C. Hunt, Louis E. Kirstein, Monroe C. Gutman, Paul M. Mazur.

Directors, representative of Keith-Albee-Orpheum and FBO are E. F. Albee, Marcus Heiman, B. B. Kahane, Joseph P. Kennedy, Mrs. Caroline Kohl, J. J. Murdock.

Murdock Friendly

As far as has been reported nothing has arisen to cause a change of decision by J. J. Murdock, Jos. P. Kennedy and Pat Casey to leave the Keith association. Their contention, with nearly the entire vaudeville trade agreeing, is that the factional differences in the Keith office, so costly to the circuit over the summer and up to the present moment, preclude any chance of constructive operation while it exists.

It is understood the Kennedy-Murdock coterie is friendly disposed toward the Sarnoff administration, and has so expressed itself.

How Radio Views the Keith-FBO Hookup

Radio, taking in R. C. A. and its Photophone, also the R. C. A. broadcaster (National Broadcasting Company), is said to look upon its recent tie-in with Keith's (vaudfilm circuit) and FBO (picture producer) as providing the four points Radio and Photophone have been striving for.

They are:

Production; Distribution; Exhibition; Exploitation.

Dell O'Dell Also Claims To Be a Eugenic Ma

Dell O'Dell, vaude, has fallen for the eugenic babe idea, either on the level, for publicity purposes, or both. At any rate she planted for spreads on the gag in several dailies in New York and out of town.

Dell differentiates from the routine of the previous eugenic mamas, through not only demanding a eugenic collaborator but also insisting upon benefit of clergy. The latter has somewhat of a "pressy" odor.

Miss O'Dell, who pleads guilty to 24, operated her own motorized circus and carnival through the west before entering vaudeville in her present strong arm act.

MISS PATRICOLA

Headlining this week (Nov. 5th), Lafayette, Buffalo, N. Y.

Exclusive management JOHNNY COLLINS

CHAS. STONE IN CUSTODY

Taken Back to Loop on Hold-Up Charge

Chicago, Nov. 6.

Charles Stone, vaude, formerly of Stone and Halo, is in the County Jail under arrest for the second time on the charge of holding up a peddler in this city.

Stone was picked up in Boston and brought here. At the time he was first arrested Stone jumped his bail. His first bail of $30,000 has been set forward to $10,000.

Woolfolk Goes Back

Boyle Woolfolk, Ass'n (Chicago) booker, has returned to Chi after occupying a desk in the New York Keith office for a week. Woolfolk came east for material, buying about 15 acts in all.

He books the Michigan houses for Keith.

Vaude-Radio Appearances May Be Included by Joint Contract for All Keith Acts

No decision has been as yet reached by Keith's in the matter of a new form of booking contract to include a provision for radio work by vaude acts.

A new standard form is to be issued within a month or so, but beyond, nothing has been settled.

Suggestions regarding the proposed radio clause are coming in and are under consideration. It appears Keith's, under R. C. A. control, is weighing the value of each in an effort to reach an agreement that will be satisfactory to the acts as well as the circuit itself, the latter probably including R. C. A. Photophone for talking shorts and R. C. A. for broadcasting.

The point most in question is whether to include radio work with the vaude booking, making both go together, or whether to have a separate agreement for radio time by the act.

The joint contract seems in favor. When contracting for vaude bookings, acts will sign for radio appearances simultaneously, if the joint contract is adopted.

Most important to acts will be the regulation of salaries for the added radio performances. How acts will be paid, if at all, for the additional time has not been determined.

Radio Ballyhoo

There is a likelihood that payment for radio performances will not be made individually, but added to the act's standard vaude salary. For acts suitable for radio, salaries will be increased to cover radio. Acts unsuited will receive vaude salaries only, of course. It is more than probable that by performing on the air as well as in the theatre, Keith acts in the future will serve as its chief means of exploitation, with acts ballyhooing radio—themselves to advertise and create interest for the theatre.

Through the Radio-Keith-Orpheum operation, the National Broadcasting Company, the R. C. A. broadcaster with its networks, might sell the Keith Palace, New York or Chicago, bill for commercial time (advertising), drawing upon the acts there that week for aerial service.

The same condition and clause might apply to the engagements by the Artists' Bureau of the N. B. C., with its own quota of ether artists.

Keith acts by contract will probably be restricted to a first call by R. C. A. Photophone for talking shorts, with likely a separate salary agreement.

An hour's weekly broadcast in the form of a "radio tour," recently suggested for Keith's, may now materialize under R-K-O. The plan outlines a weekly program on the order of the Dodge broadcast some time ago, with the microphone switched to a different city for each number.

The star act on each of three or four bills in various Keith towns would do its bit, with an m. c. at a central point for continuity.

Flo Mayo's Flying Jumps; Handling Plane Herself

Flo Mayo, playing vaudeville, is making eastern jumps in a plane which she drives herself. Miss Mayo flew from New York to Bridgeport and from Bridgeport to New Britain.

Miss Mayo carries three of her girls with her in the plane, the others proceeding by train. Those flying with Miss Mayo are Marion and Eleanor Mayo and Louise Allen.

Miss Mayo learned to fly in Michigan several years ago.

Hoblitzelle May Make Deal While in N. Y.

Karl Hoblitzelle, of the Interstate Circuit, Texas and Okla., operating its houses, all wired, in the principal cities of the two states, is currently in New York.

It is reported that a deal may be made with the Interstate while its leader is up north. Booked through Keith's for its vaude, the Interstate is linked up by contract for the full Fox picture program. Its opposition in Texas is mainly Publix.

Through the circumstances, the story is that Hoblitzelle has these three angles on which to hang negotiations.

Lillian Roth Marrying Newark Banker's Son

Lillian Roth, the boyish-blues singer, principal in Carroll's "Vanities," dropped into Dave's Blue Room for a sandwich six weeks ago and met the son of a bank president. Another Broadway romance started flaming.

Announcement was made by Lillian and her fiance, Charles Okin, 25, of Newark, N. J., that they are going to sign each other for life.

Young Okin is a lawyer. He does the legal work for his father's bank and loan company, Foundation Trust and Savings, of Newark.

Miss Roth is 19.

Carl McBride Escapes Trial by Settlement

Charges of abandonment against Carl McBride, vaude actor, brought by Mrs. Stella Tracey McBride, wife and former vaude partner, were dismissed before trial in the County Court, Brooklyn, N. Y., last week.

McBride, indicted on his wife's complaint, was due to go on trial, but when called was dismissed on his own recognizance, after it had been stated an amicable settlement had been effected between the estranged couple.

Abandonment proceedings had been brought upon the grounds that McBride had deserted his seven-year-old son. Under the present arrangement McBride posted a $500 bond to take care of wife and boy.

Wiring Hasn't Slowed Up Pantages Bookings

Introduction of sound films into Pantages theatres has so far not disturbed booking plans of this circuit.

Routing of acts for a full season continues without any official word from Pan to slow down.

PALACE BOOKINGS

Among the Palace, New York, prospective bookings only one is marked for two weeks stay. This is Ted Lewis, who opens Nov. 23.

Will Fyffe makes another Palace repeat the last week in December and Avon Comedy Four headline here week of Dec. 16.

LOEW'S 72D ST. HOUSE

Southwest corner property at 3d avenue and 72nd street has been acquired by Loew's, 3,000-seat house

Fox-Poli Wiring

No Fox vaude or films will be booked into the Poli house at Springfield, Mass., for three weeks owing to the redecorating of the house and the installation of sound apparatus.

Two other Fox-Poli theatres being wired are the Palace, Bridgeport, and the Poli house in that same city. Fox-Poli sites now equipped for sound are the Palace, New Haven; Palace, Waterbury; Capital, Hartford, and the Palace, Worcester.

N. V. A. Imposition on Acts Again Enforced for Sunday's Free Show

An unsigned bulletin on the call board in the Keith office instructs agents to provide free talent for the N. V. A.'s Bohemian (Sunday) nights.

It's the usual arbitrary authority, with the agents generally picked on acts coming into New York for local bookings, generally on a sleeper jump.

Vaude shows in Keith houses with opening on Sundays, whatever few hours of grace that formerly existed are completely cut down.

Acts have all to do, with little or no sleep to speak of, intervening, to make the Sunday Keith New York openings. After three or four frolics on the week-end, they don't feel like a fifth for the N. V. A.'s Sunday midnight entertainment for the lay-offs and invited guests of a few Keith office people accustomed to take this advantage.

Although anonymous, the bulletin's authorship is accepted as official, with no notification to date to the contrary.

The practice, breeding ill-feeling among the artists, was in vogue last season and before, prior to John Ford becoming the Keith's executive manager.

Now 12 Loew Houses Without Pit Orchestras

Sound pictures will replace house orchestras in about 12 Loew theatres in Greater New York. Originally Loew planned to dispense with pit musicians in 30 houses. A compromise arrangement with the union cuts the total down.

Houses affected to date include the Ellsmere, 7th avenue; Victory, 86th street; Avenue B and Alpine.

In each case from six to eight musicians were let out.

Vesta Wallace's Act

Vesta Wallace, former partner of Al Trahan, is not quitting the stage as reported. Miss Wallace is preparing to stage her own act.

Trahan is appearing at the head of his own vaude turn.

RIVERSIDE SPLITS

2 Shows Next Week—Palace and B'way on Full Week's Left in N. Y.

Keith's Riverside, New York, will go into a split next week. Change leaves the Palace and Broadway the only full week houses left in Greater New York.

Last half business has been away off since the Sunday opening regime went in at the house. Sunday biz okay with Monday and Tuesday good and only fair after that.

Arthur and Martha King Take Poison in Quarrel

Arthur Earl King, 24, and his wife, Martha, 21, are recovering in City Hospital from the effects of bichloride of mercury, which they took with suicidal intent in the Landseer apartments, 245 West 51st street. Arthur took two tablets and his wife one.

The couple, who had a vaudeville act, arrived in New York from Detroit three weeks ago after having been married but a short while. During their stay here the couple quarreled continually and finally she accused him of going out with other women.

Last Tuesday during the course of the battle King went to a medicine cabinet and took two of the poisonous tablets. His wife rushed over and swallowed the one remaining tablet in the bottle. Some time later King, regretting his act, crawled to a phone and notified the police. He then tried to assist his wife.

Policeman John Rogers, West 47th street station, arrived and after calling an ambulance obtained milk and eggs and forced the couple to drink it. When Dr. Rosano arrived he hurried them to the hospital.

Poli's Temporarily Closed

New Haven, Nov. 6.

Fox-Poli Palace closed Monday and will remain dark for four weeks while renovated. Upon its reopening it will present films and stage shows.

Old Methods Costly

Chicago, Nov. 6.

Andy Talbot leaves the fair department of RKO western offices, with the department turned over to Jack Reith and Emile Pallenberg, owner of Pallenberg's Bears.

Temporarily Talbot is in the Keith office as a utility man but doubtful whether he will remain, as the new regime of Keith's is disinclined to tolerate the old Sam "Kut" Kahl methods still employed by Talbot.

HOWARD AS LOEW AGENT

Sammy Howard, formerly associated with independent agencies in N. Y., has been granted booking privileges on the Loew floor.

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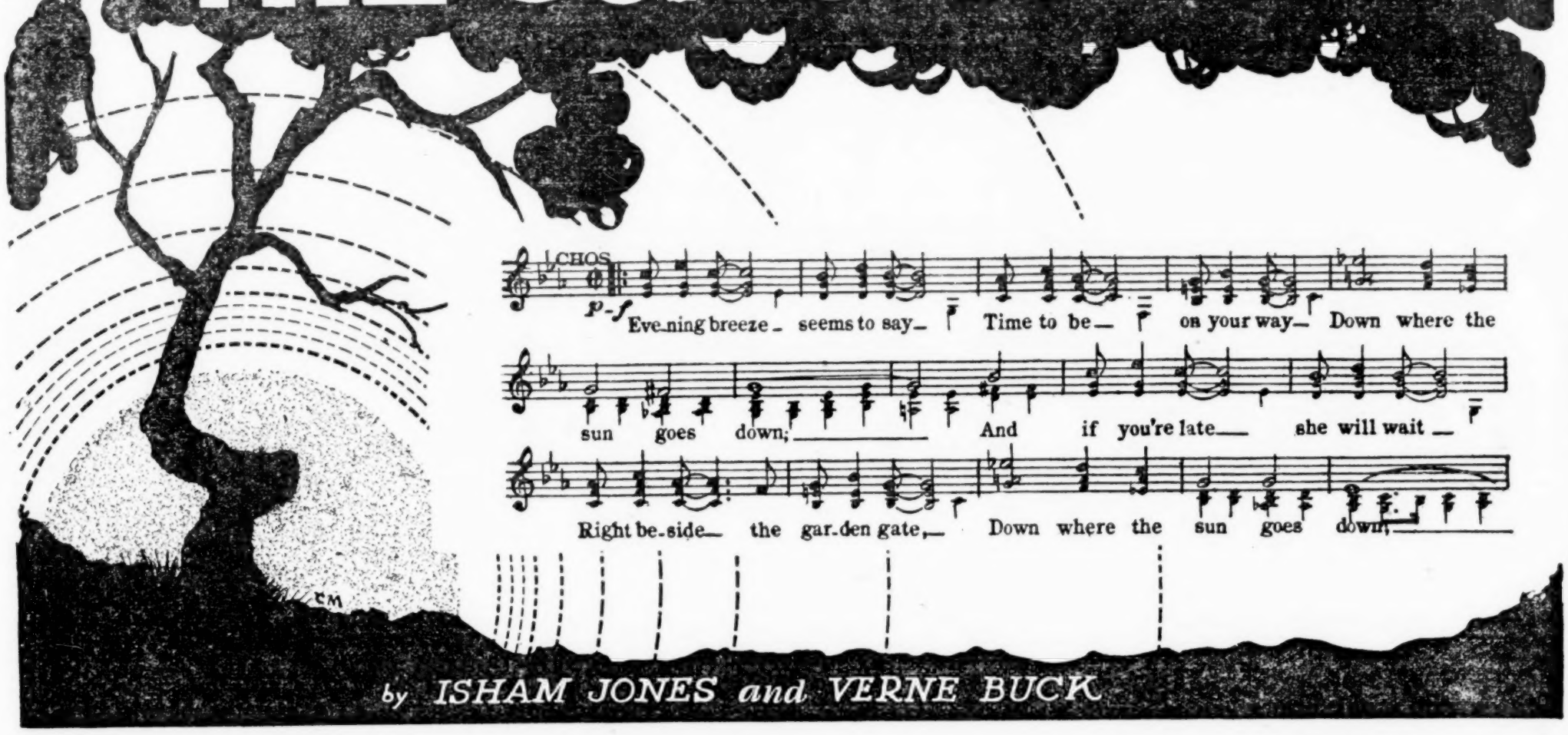

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(Keh-ree-da)
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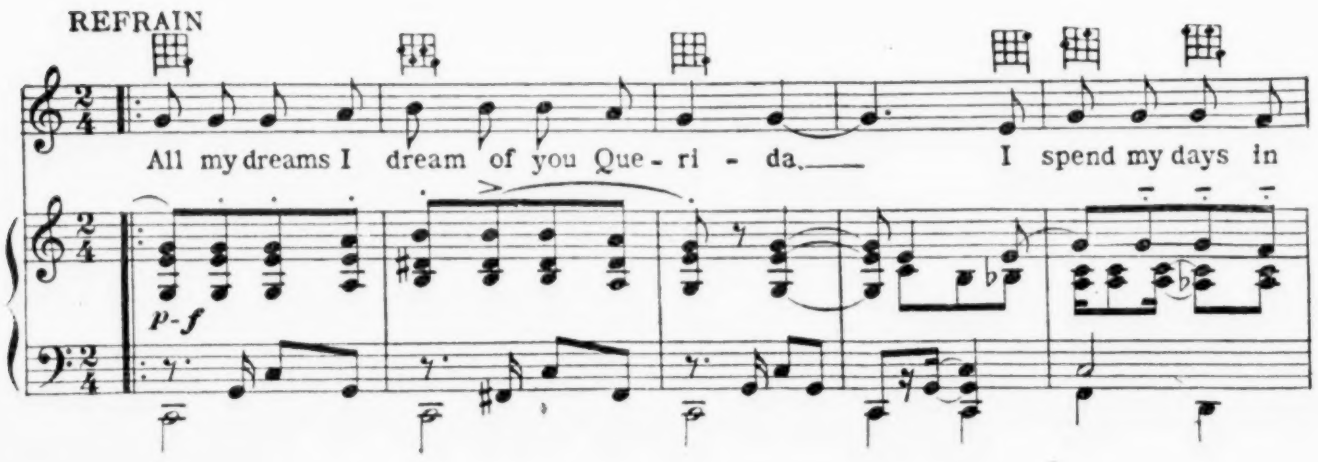

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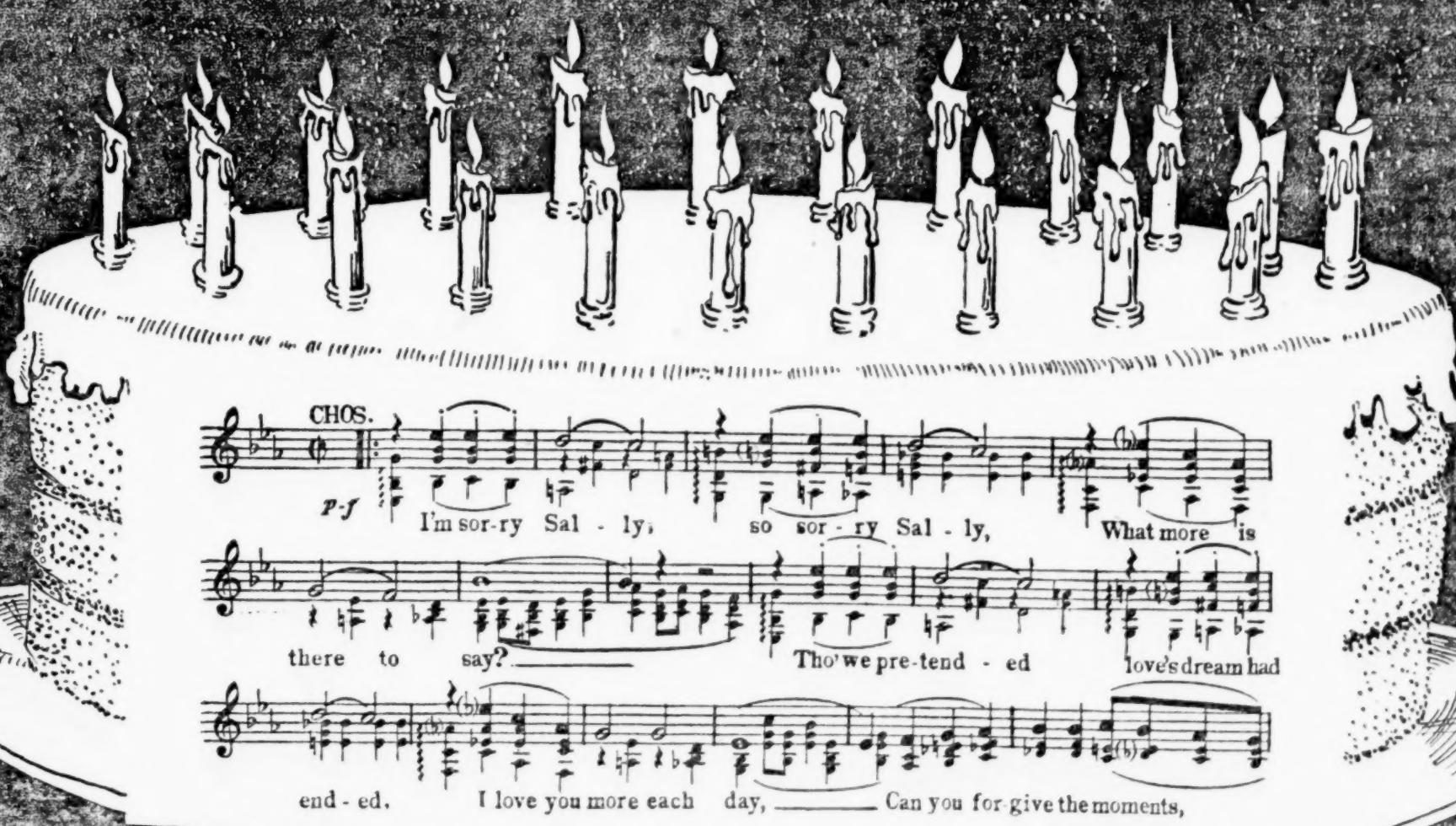

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Gigantic Booking Combine With Four Full Sources in Radio-Vaude-Short-Concert

(This is one of two stories in this issue along same line, booking by Radio-Keith-Orpheum and its affiliations. Each story is from a different source, on separate phases. Both are printed because of the subject's importance.)

What will be the most gigantic booking entity will eventuate from the Radio-Keith-Orpheum merger. A four-ply outlet is immediately insured for artists: vaudeville (Keith's); talkers (RCA Photophone, Inc.), commercial broadcasting (National Broadcasting Co.) and from this a fourth and very lucrative field of artistic endeavor, namely, personal appearances by radio names under the auspices of the National Broadcasting and Concert Bureau.

The R-K-O deal is too new and plans too indefinite for that reason. The idea, however, is for the ultimate bringing together under a common booking source talent for the air, the stage (vaudeville and concert) and the screen (talkers).

Right now RCA Photophone is drawing on talent from both the ether and the vaudeville stage for its sound films. The NBC's artists' bureau in turn is turning to Keith's for radio talent and attractions to be booked for personal appearance by the bureau in concert and clubs. This is the department headed by George Engles, the concert manager, who is managing director of the booking organization besides continuing his own individual booking activities in the concert field.

With the radio exploitation to be the fountain-head of all things, the first step will be a Radio-Keith-Orpheum hour whereby Keith talent will be exploited on the air over the National Broadcasting Company's networks. This will serve the two-fold purpose of plugging the local Keith houses and at the same time develop variety names into ether popularity.

Future Keith bookings will be granted with a special contractual proviso for so many radio appearances gratis or the option to rest with Radio-Keith's for ether services in certain stands. These will most likely concern the New York bookings primarily, in view of the broadcast centrals being headquartered here. While there is no official decision on this as yet, the indication is strong that talent will not be compensated additionally for ether broadcasts. It will come under the head of a special type of reciprocal exploitation.

Special Occasions

While on some special occasions a direct wire may be run into the Keith's Palace or possibly some weak-sister spoke in Keith vaudeville chain, broadcasting activities will be principally confined to the studios where talent can be transmitted over the ether waves under the most favorable broadcasting conditions. It's very likely a band act might be picked up from a certain house but that would be the great exception and not the rule. Similarly, it is just as likely that talent will be broadcast into the theatres from the NBC's studios as an intermission novelty or an overture prelude.

Presented with the pessimistic premise that this quadruple control of four important fields might place the artist in a precarious position, and under the Radio-Keith-Orpheum's arbitrary power, Variety was assured that it has been a paramount principle with the National Broadcasting Company to further the best interests of the artist.

While the NBC gets a 15 per cent commission for booking radio names for personal appearances in concerts, clubs, etc., NBC always gets top money for its people. Some of the figures ex-song pluggers who have been glorified via ether are commandnig, has been previously reported. The radio allure has been instrumental in multiplying singers' usual value into great proportions.

Concert

With commercial radio, Keith vaudeville and Photophone talkers obviously provided for by the several corporate entities in the recent merger, the fourth field, that of concert, is being fast developed. A third unit of five radio acts, including a songstress, instrumental soloist, light concert instrument ensemble, monologist or comedian and a name radio announcer like McNamee, Carlin, et al., constitute these units.

An exclusive booking agreement has been closed by Engles with the Associated Concert Managers to route the units exclusively under their auspices. Now, because of commercial radio contracts, acts cannot stay away more than a fortnight from the air. They may skip one week's broadcast but have to be back on the second week's hour to maintain their ether representation. It is Engles' idea to arrange for an alternation of units in eight-week series so that each group can tour for two months and then come back to the air once again. The importance of the ether to the value of an act for personal appearances has been unquestionably established.

Tommy Gray's Skits

Twelve of the late Tommy Gray's skits are said to have been purchased through Sidney Phillips by Paramount, for talking shorts.

Tommy wrote many skits for musical comedy bits and vaudeville acts. These are held by his mother and sister (Molly). There are about two trunks full in the Gray home at Woodhaven, Long Island.

Walter Nilsson
"World's Master Unicyclist"
O-H-OOO!
Featured Fanchon & Marco "Up in the Air Idea"

Par After Talking Shorts With Cowan Booking

Jimmy Cowan is in charge of Paramount's talking short bookings at the Long Island City studio, under Walter Wanger's direction. Cowan's duties in the Publix office will be taken over by someone else eventually but until a successor is appointed, Cowan is handling both jobs.

Par is going after talking shorts intensively. Cowan is booking the talent. His first subject is Borrah Minevitch and his harmonica band who made their talker last week.

ACT BEATS PAN

Mason and Cole's Verdict of $3,502 for Cancellation

Gene Mason and Fay Cole held a Pan route at $380 net, dating from April 3, 1926. After playing three and a half weeks it was cancelled.

The allegations in a New York Supreme Court suit totaled a claim for $4,370, the balance of their contract.

Judgment for $3,502 has been returned in Mason and Cole's favor against Alexander Pantages by a jury before Justice John M. Tierney.

Pan's defense was that the act had quit voluntarily.

Film Actors in Vaude

Los Angeles, Nov. 6.

After she finishes the cutting of "Linda," directed for Broughton Productions, Mrs. Dorothy Reid is going to make a vaude tour in a sketch called "Alias Who?" by Edith Thorpe

Other screen players contemplating vaude in sketches are Helene Chadwick, Virginia Valli, Victor Varconi, Montagu Love and Gareth Hughes.

Foreign Language Short

Ann Codee and Frank Orth have made the first foreign language talking short. It is called "Zwie Und Fierzigste Strasse"; two numbers in German and one in French.

Warners will release the subject in America as a novelty, believing the pantomime accompanying the foreign lingo will be funny by comparison.

Lang With "Mamma"

Harry Lang of Lang and Haley is about to start rehearsing with "Mamma," for the Shuberts. This leaves his wife, Bernice Haley, stage flat momentarily, with Bernice saying she won't be that way long.

If Harry sticks, he'll ask the Lang and Haley route until next May on the Keith time be canceled. Otherwise the team will resume the vaud booking.

Samuels Managing

I. R. Samuels, former Keith booker, is manager of Maxine Elliott's theatre.

When Samuels withdrew from the Keith office about a year ago he went into the independent agency field.

Denny Orchestra Short

Jack Denny and his orchestra from the Mt. Royal hotel, Montreal, are slated for an M-G-M talking short.

Team Parts

Team of Emily Oppa and James Singleton is no more.

Pendleton will go night club.

Keith Bill on Radio Each Tuesday At 11 P. M. at Hennepin, Minneapolis

Minneapolis, Nov. 6.

The change in the order of things for the Keith houses since the advent of the new Radio regime is illustrated by an announcement that the Hennepin-Orpheum, ace local Keith-Orpheum house, will broadcast each Tuesday night at 11 directly from its stage over WRHM, one of the stations here.

Artists on the bill current at the time will provide the entertainment. It is promised that the headliners will participate in the broadcastings. Harry Carroll and William Demarest took part in the initial broadcasting. The Illini Singing band contributed several numbers this week.

The Hennepin-Orpheum announcement is taken to mean in local circles that all contracts made by the Keith circuit with artists will require the artists to broadcast for the theatres where they are playing if called upon to do so.

It was not so long ago that the Keith circuit not only eschewed all radio tie-ups, but even prohibited its artists from broadcasting independently while playing at one of its houses.

The Minnesota, big F. & R.-Publix house, has been broadcasting its stage show one night weekly ever since its opening. Prior to that, the State, then the leading film theatre here, used the radio extensively.

Shorts' Dialog on Air

What is believed to be the first instance of the broadcasting of the dialogue portion of a Movietone short occurred here last week when the Minnesota sent out Robert C. Benchley's "The Treasurer's Report" over the ether.

The Minnesota broadcasts its orchestra overture, organ recital and Publix unit stage show over WCCO, premier Northwestern radio station, each week. Last week the house had Marion Harris as an added attraction and broadcast her numbers as well. The Movietone short was sandwiched in between Miss Harris and the Publix unit show, "West Point Days," so that it was decided, in order not to break the program's continuity, to include the Benchley number on the broadcast program.

Even without the aid of the screen portion which so greatly emphasizes the comedy of its lines, "The Treasurer's Report" went over nicely on the ether.

In Lights at Palace

When Fannie Brice, Al Trahan and Fowler and Tamara went up in lights at the Palace Friday, it was the first time since the house opened 16 years ago that an act has been displayed in electrics.

Heretofore no billing outside the lobby at the world's premier vaude theatre.

When the three names went up, "Keith-Albee Vaudeville" was taken down.

The Palace's new marquee is electrified on three sides. Nowhere on the theatre does the name of Albee appear.

Mosconis Ordered to Stay In Keith-Booked Unit

A decision by the Vaudeville Managers' Protective Ass'n reinstates the Mosconis to the Keith-booked and produced unit they had headed at the outset.

The Keith office decided to cut the overhead of the travelling unit, with the Mosconis given notice. To accept the unit, the dancers had canceled three months in Europe and an offer from another circuit.

When the matter came before the V. M. P. A., the restoration order issued.

Leaves Act Flat

New London, Conn., Nov. 6.

Corrine Fay Johnson walked out of the act of Elliott, Faye and Johnson at the Garde theatre last week. No reason was given. Miss Johnson had been in her dressing room just prior to curtain time, but could not be found when the act was due to go on.

Police were asked to locate the woman but could find no trace of her. A wire from New York to the act said Miss Johnson was in that city.

Glenn Burt Returns

Glenn Burt, former Chicago booker and agent, has returned to that city after representing Harry Rogers on the New York Keith floor for a short time.

Burt was granted permission to book in New York three weeks ago after a previous turndown.

He is reported in an attempt to get back on a Keith book in Chicago.

Names Come Back

Through a return of prodigal sons and duaghters to vaudeville after some profitable hookey playing in the picture houses, there are more names in vaude at present than at any time in the past two years.

A general return of lesser but standard people to vaude is also noticeable.

DANNY COLLINS VERY ILL

Danny Collins, Keith agent, is in a serious condition at his home in Auburndale, L. I., following an attack of pneumonia. Crisis was reached late last week, when physicians found it necessary to tap his lungs.

There is a possibility Danny may be forced to remain away from the Keith floor for a month or two to recuperate.

RAJAH RABOID

The New Haven (Conn.) "Union," after carrying me in front page stories for nine consecutive days before my opening, said in review: "RAJAH RABOID closed a good bill and held every person glued to their seats until the final curtain. He is a master speaker, a wonderful showman, a mysterious fellow, and a humorist."

Direction: MARTY FORKINS
JACK WEINER, Associate

KEITH'S PALACE, NEW YORK, This Week (Nov. 4)

Constance and Jewel GAUTHIER

With Macklin Megley's Fur Pageant

Direction Ez Keogh, Chas. Morrison Office

Pantages May Be Dickering with Fox or Easterners for Transfer

Los Angeles, Nov. 6.

An unconfirmed report, not accepted here, is that Frank Vincent has gone east with an option on the Pantages circuit. The option is said to carry a gross price for the Pan houses or a minimum amount for yearly leasing.

Vincent was formerly coast representative for the Orpheum Circuit.

Alexander Pantages previously has given an option of similar nature, but without result. The last was to a coast promoter who unsuccessfully attempted to interest New York bankers in the deal.

A part of the Vincent option story is that Vincent expects to interest William Fox. Fox's West Coast circuit houses parallel the Pantages theatres on this slope.

Harold B. Franklin, president of W. C., left for New York last week. He may know something of any proposed dealing between Fox and Pantages.

Spokane, Nov. 6.

While Howard Sheehan, brother of Winnie Sheehan, and both in the Fox organization, was here, the report spread that Fox is evidencing an interest in the western Pantages houses.

No other information is available at this end.

No One Knows

In New York, no one at the Fox offices would admit knowledge of any Pantages preliminaries.

The same kind of a proposition reported from Los Angeles for a possible Pan deal has been before mentioned as underway by Keith's. The Murdock faction in Keith's is said to have had communications with Alexander Pantages looking toward a deal, but nothing came of it. Meanwhile Pantages remained west, apparently more concerned in his four-footed racing namesake, "Alexander Pantages," than in the show business just now. The nag has won two races on coast tracks recently and at fair odds. Pan has other ponies that race but "A. P." is the stable's meal ticket.

Fox might look with more favor upon the Pan circuit at present since his operation of the lately purchased Poli time in New England. William Fox is said to be highly satisfied with the Poli deal, for which he had to put up but little cash.

Starting off with the Poli vaudfilm houses with Fox pictures for the first time, Fox's "Street Angel" did a clean up on the Poli circuit, with Fox's "Four Sons" following, repeating.

In the past Pantages has played the Fox pictures. Fox feels particularly friendly toward Pan.

Orpheum Losses

At the last report of a possible Pantages trade, it was said that Pan would sell outright or lease his entire circuit. The leasing price was then set at $1,000,000 annually, net, to Pantages.

For three seasons Pantages has headed the Orpheum Circuit in gross and net earnings in the west. The Orpheum turned over under the Marcus Heiman and Keith-Albee-Orpheum management from a $3,000,000 net profit maker yearly to in the red at the rate of $1,500,000 annually. About six months ago the Orpheum end of K-A-O was running behind $35,000 weekly. With the appointment of Red Saunders as the booking chief of K-A-O and the improvement of the western Orpheum vaudeville bills, that red amount was bettered, though continuing at a weekly loss, as at present.

While the Orpheum circuit has been slipping, Pantages took full advantage. Pan displayed much superior showmanship in his shows and house handling, and has kept out of the red at all times.

Benny Rubin at Colony

Los Angeles, Nov. 6.

Benny Rubin leaves this week for New York to act as m.c. at the Colony for four weeks.

Rubin is under a five year contract to Universal to direct and appear in talking pictures.

Leaving Unit

Les Ghezzi have handed in their notice and will quit the Ken Murray (Keith) unit now playing the Keith houses.

SUN STICKING TO VAUDE—NO ALL-TAB

In a combination denial and statement, J. W. Todd, Gus Sun's New York representative, states the proposed scrapping of vaude for an all-tab Sun circuit this season has not materialized and is not likely to.

The proposal to drop vaude was made at the Sun managers' annual meeting last summer.

Sun at present is booking around 20 houses, all playing vaude. Tab stands are not included in that number.

Todd says he "emphatically denies the rumors that have been noised about from time to time and greater efforts are now under way to promote vaude bookings."

Loew's Suit and Counter

The Marcus Loew Booking Agency, booking Loew's Buffalo Theatres, Inc., since 1919, is suing for $10,829 as a booking fee for services rendered, and is being counter-sued on a cross-bill of complaint for $520,000.

The Loew Buffalo house charges that the Loew booking agency mismanaged and misoperated the house and obtained secret profits exceeding $500,000. Another claim for $20,000 is for supplementary damages because the Loew booking office closed the Buffalo theatre arbitrarily.

Max M. Yellen, formerly vice-president of Loew's Buffalo Theatres, Inc., and now the president of the Greater Buffalo Theatres, Ltd., as the new corporation is known, makes these allegations on his company's behalf.

No Pay for Radio

The first of what will be a series of Tuesday night broadcasts went on the air Nov. 30 from the green room of the Hennepin-Orpheum, Minneapolis.

It was the first program from a Keith-Orpheum house to be etherized.

Talent was not compensated, the broadcast performance occurring after the show.

Harry Carroll, Demarest and Collette, California Collegians (band) and Donovan Sisters participated.

DOWS GIVE IN

Make Peace With V. M. P. A.—Issuing Play or Pay Contracts

The A. & B. Dow Agency, independent, has declared a truce with the V. M. P. A. through liquidating previous claims for cancellations on acts booked.

The Dows, previously a thorn in the side of the V. M. P. A. because of usage of several contracts, have agreed upon the V. M. P. A. single uniform pay or play contract.

Linder Office Line-Up

A general switch around of assignments in the Jack Linder Vaude Agency through Linder's fling at legit producing has readjusted staff as follows.

William Ascough becomes general manager of the vaude division with Jack Linder, Supervisor Emeritus.

Mark Linder's former one and two night stand bookings have been taken over by Sydney Rheingold in addition to the latter's regular list, with Mark Linder becoming general caster for the legits produced by that office.

Harry Carlin becomes general booking manager, with Frank Belmont as assistant and Jack Linder, g. m. of legits; Charles Linder, ass't g. m., and Robert Sterling, chief aide to both.

Theatres Proposed

Brooklyn, N. Y.—$300,000. Owner, P. S. Levy, 1975 83rd street, Brooklyn. Architect, C. A. Sandbloom, 145 W. 45th street, same. Policy, pictures.

California, Pa.—(Also building) $100,000. Owner, J. Reter, California. Architect, C. R. Geisler, Commonwealth Annex bldg., 11 N. Main street, Pittsburgh, Pa. Policy not given.

Champaign, Ill.—(Also stores and Apartment Hotel) $550,000. Owner withheld, care of architect, R. Levine & Co., Inc., 822 W. 70th street, Chicago. Policy not given.

Cleveland, O.—(Also stores and apt. bldg.) $400,000. Owner, Paul Guedanovic, 32 Conger avenue, Cleveland. Architect, Nicola Petti, 203 Williamson bldg., same. Policy, vaudeville-pictures.

Columbia, Pa.—(Also apt. bldg.) $100,000. Owner, Joseph M. Shverha, Columbia. Architect, J. B. Harman, 56 N. Queen street, Lancaster, Pa. Policy not given.

Detroit, Mich.—(Alterations). Owner, H. Brown, 1915c Longfellow avenue, Detroit. Arichtect, Kohner and Payne, 404 Kresge bldg., same.

Emporia, Kans.—$225,000. Owner, H. A. McClure, Strand Theatre Corp., Emporia. Architect, Bollers Bros., 114 W. 10th street, Kansas City, Mo. Policy not given.

Fordson, Mich.—(Also store and office bldg.) Owner, company forming, care of architect, P. R. Pereira, 714 Polk bldg., Detroit. Policy not given.

Indianapolis, Ind.—$100,000. Owner, J. P. Friedman, 2119 Prospect avenue, Indianapolis. Architect, W. O. Morck, 1512 Spann avenue, same. Policy, pictures.

Marinette, Wis.—(Also hotel and stores) $700,000. Owner, Marinette Realty Co., 522 Van Buren street, Milwaukee. Architect, Chas. J. Keller and Sons, same address. Policy not given.

Monessen, Pa.—$100,000. Owner, Hendel Theatre Enterprises, 1718 Center avenue, Pittsburgh, Pa. Architect not selected. Policy not given.

Monmouth, Ill.—(Also stores and apt.) $75,000. Owner, Community Theatre Corp., Monmouth. Architect, F. J. Klein, 301 Main street, Peoria, Ill. Policy not given.

Philadelphia, Pa.—(Also stores) $200,000. Owner Holme Realty Co., care of architect, W. H. Lee, 1505 Race street, Philadelphia. Policy not given.

St. Clair Shores, Mich.—(Also stores and offices) $80,000. Owner, J. L. Hellock Realty Co., 22317 Mack avenue, St. Clair Shores. Architect not selected. Policy not given.

Kankakee, Ill.—(Also stores and offices) $300,000. Owner withheld, care of architect, E. Rupert, 822 W. 70th street, Chicago. Policy not given.

Monmouth, Ill.—(Also stores and apartments) $75,000. Owner, Community Theatre, care of Chamber of Commerce. Architect, F. J. Klein, 301 Main street, Peoria, Ill. Policy not given.

Monroe, Wis.—$150,000. Owner, Fischer Paramount Theatre Corp., 36 S. State street, Chicago. Architects, Hooper and Janusch, 879 N. State street, same. Policy not given.

Sheldon, Iowa.—$75,000. Owner, F. D. Kehberg, Sheldon. Architects, J. Latenser & Son, 732 Peters Trust Bldg., Omaha, Neb. Policy, pictures.

Sioux Falls, S. D.—(Also hotel) $1,000,000. Owner, Eighth St. & Phillips Ave. Bldg. Corp., 201 N. Main street, Sioux Falls. Architect, E. G. McClellon, 7441 Cottage Grove avenue, Chicago.

Wauseon, Ohio.—(Also stores) $30,000. Owner, company forming. Architect, P. Robinette, Close Bldg., Toledo, Ohio. Policy, pictures.

Newark, N. J.—Stanley-Fabian Corp. acquired theatre site at Broad and Lafayette streets for house announced as of 6,000 capacity. Investment estimated at $4,500,000. Policy, pictures and presentations.

BIRTHS

Mr. and Mrs. Edward W. Rowland, at the Children's hospital, New York, Oct. 30, son, first child. The father is manager of Jolson's theatre. The mother, Edith is of the Pollock stage family of that name.

Mr. and Mrs. Patterson McNutt, son, Nov. 1. Mother is Mildred Coughlin, well known etcher.

Mr. and Mrs. Herbert Koch, daughter, at Des Moines, Ia. Father is Capitol theatre organist in that city.

Mr. and Mrs. Bert Lahr, in New York, Nov. 3, son. Father is with "Hold Everything." Mother professionally Mercedes.

Houses Opening

Universal is adding a new theatre in Winchester, Va., to its chain. House will open Nov. 22.

New Orpheum, Memphis, 3,000-seater, is due to open Nov. 19. It will start off playing six acts and pictures for a full week.

New theatre in Odd Fellows' building, Columbus, O., opens Nov. 26. Pictures and stage show catering to colored audiences.

Empress, Empire Blvd., Brooklyn opened last week.

New Roxy, Ashland, Pa., is the first coal region theatre to be decorated on the inside in a futuristic fashion, representing the mining and allied industries.

Keith Agents Crying the Blues With Other Agents Much Better Off

Keith's franchised agents, with plenty of reasons to cry the blues, are looking toward the vaude circuit's affiliation with RCA Photophone and what that merger may bring forth as a possible cure for their present financial illness.

The boys are unanimous in expecting the combination vaude-talker bookings to play doc to the prevalent pernicious anemia of the b.r. and double the current income. Although double nothing is still nothing.

A survey of agents' conditions in the Keith office indicates that the ownership of a booking franchise means less in a monetary way at present than at any time in the last 10 years.

From inside accounts, only five agencies are doing a business comparable in any way to that of two or three years ago. That quintet books an average of 40 acts or over each. Ther profits, measured by Collection Agency checks, are sizeable, but not enormous.

The rest drop gradually from under 40 to 10 and less. If the average Keith agent is consistent in having more than 10 acts on the books at one time, he's considered in the money.

The situation hasn't been as bad for a long time.

Other Agents Better Off

It is generally known and conceded that agents in any other office or line are better off in the financial earning way at present than those of the Keith office.

Agents kicked out of Keith's by the former direction have greatly benefitted through the expulsion, while of the agents who voluntarily have left Keith's within the past two years, not one is complaining.

Among the more enterprising and showmanly agents in the picture and legit markets there is an undisputed air of prosperity and perfect contentment, discounting the present minor wrangles between the agents, as well as their people.

A considerable measure of this difference between Keith and other agents and their incomes is the difference between the 5 or 10 per cent. commission the other agents collect, and the 2 per cent. a Keith agent is forced to accept.

Any number of act peddlers who call themselves agents swarm all over, chiselling here or there and getting nowhere. Their squawks sound like the echoes among their kind for years.

Warner Exchanges for Talking Shorts Only

Warners have opened their seventh exchange for the exclusive handling of talking shorts in Cleveland.

Other exchanges are in New York, Chicago, Philadelphia, San Francisco, Dallas and Atlanta.

In some instances the offices are not even in the same building with the regular Warner exchange.

About three or four more distributing points for shorts will be established shortly.

Although the shorts are now entirely independent it is understood that ultimately the sales end will be arranged to put the Vitaphone exchanges under the jurisdiction of division managers, but with a special Vitaphone booker in charge.

Proctor's Four on Sunday

Greater New York houses of the Proctor Circuit will adopt a four-a-day schedule for Sundays, beginning next week.

With the trio of Proctor houses—125th Street, 5th Avenue and 86th Street—all spotted in busy territory thoroughfares, it is figured the houses can enhance the intake by an extra early show at 12:30, and also alleviate the standee situation prevalent for the past four Sundays.

BUFFALO'S NEW OPENINGS

Buffalo, Nov. 6.

Century, here, is going split week starting off Mondays and Thursdays. House plays five acts of Pantages vaude, a feature picture and shorts.

Lafayette (pictures) is also moving its opening day ahead, the future push offs being set for Saturdays.

HOLMES JOINS M. V. M. A.

Coney Holmes, for many years a road man with Keith in Chicago under "Tink" Humphrey, and until recently manager of the Majestic there, has joined the Michigan Vaudeville Managers' Association (Charlie Mack), Detroit.

Mack books the largest string of vaude houses between New York and Chicago.

Shortage of Shorts May Oblige Return by Houses to Vaude Acts

Vitaphone is not releasing short subjects, mostly synchronized vaudeville acts, fast enough to meet the demands of houses that have installed Vitaphone equipment with general opinion among exhibitors that Warners are paying more attention to the longer product than the shorts.

The situation has the exhibs up a tree through inability to secure the shorts in substitution of stage vaude which they scrapped when wiring for Vitaphone some weeks back.

Although independents are hit hardest in the shortage of short material even Loew houses going sound and also scrapping vaude are in a similar predicament. Loew's Greeley Square, New York, dropped vaude for the sound shorts three weeks ago and has had several disappointments through inability to get the required short subjects since. Last week's bill had none although the current weeks' bill holds two, Sara Padden in a dramatic sketch and The Croonaders.

Some of the independents figure they'll have to go back to stage shows unless there is an avalanche of short releases soon.

Warner's report many signed for the shorts, but with most cases recordings set back so as not to interfere with current vaude routes, and in others completion of special material for others making their talker debuts.

Independent vaude bookers are laughing at the predicament figuring the present shortage will hold them in at least a while longer.

Brennan's New Partner

Jay Brennan, back in New York after quitting the Shubert show, "Gay Paree," denies that he had a rumpus with his partner, Stanley Rogers, but admitted that the team of Rogers and Brennan had dissolved partnership by mutual agreement.

Brennan has a new partner and will return to vaude around Dec. 1. Rogers remained with the show with Brennan's role filled by a show substitute.

"Harlem" on Shelf

"Deep Harlem" is reported on a shelf in Harlem. This is the Earl Dancer show which Dancer had hopes of bringing to a downtown house.

Stock at Keith's, Washington

Washington, Nov. 6.

Keith's is negotiating with Steve Cochran, of the National (legit), to put his stock company in the Keith vaudefilm house which is scheduled to close Saturday.

Met's Reorganization

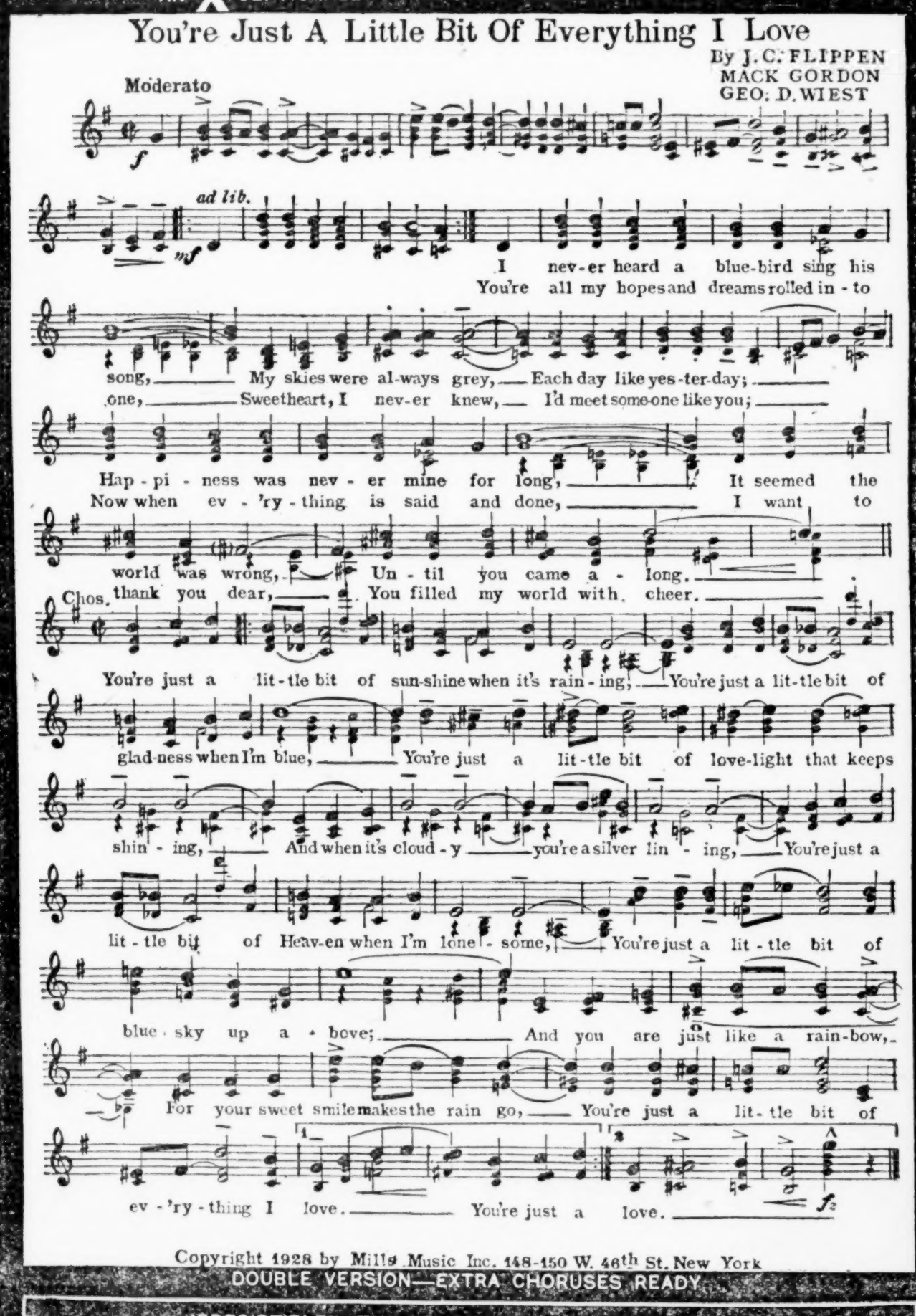
A reorganization of the Metropolitan Booking Office was effected last week, with George King as booking manager.

"Doc" Eisenbourg is in charge of the band and orchestra department. William Hueston is held man.

ELLEC

A LANDSLID

AN X CEPTIONALLY ATTRACTIVE SONG FOR YOUR ACT



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DOUBLE VERSION—EXTRA CHORUSES READY

IRRESISTIBLE! THE TUNEFUL FOX-TROT HIT

SWEET LORRAINE X

BY MITCHELL PARISH and CLIFF BURWELL

ACCLAIMED BY POPU VOTE

LEW LISL

"BLACKB

I CAN'T GIVE YOU ANY HING

DIGA DIGA DO MUS

DOIN' THE NE LO

Lyrics by DOROTHY FIELDS

ALL THE SONGS IN "BLA IRDS"

STILL SWEEPI THE CO

GIRL OF MY

WALTZ BALLAD

RUNNING AT THE AD OF

I DON'T C

THE HAPPY-GO-LUCKY FOX-TROT TUNE

A NEW WALTZ BY THE WRITERS OF

BON SOIR

WONDERFUL NUMBER FOR SINGERS BY D

UNANIMOUS CHOICE OF

SENTIMENTA

BY JACK PALMER

VOTED THE COLLEGIATE'S

COLLEGI

BY FIELDS and McH

"MAKE MERRY WITH

JACK MILLS, *President*

MILLS MU

MUSIC PUBLISHERS

JIMMY McHUGH, Profe

BOSTON: JACK FAY, 181 TREMONT ST.

CTED!

DE OF HITS!

PU VOTE SONG-HITS FROM

LISLIE'S

"BIRDS" X

Y HING BUT LOVE, BABY

MUST HAVE THAT MAN

NI LOW DOWN

Music by JIMMY McHUGH

BLA BIRDS" ARE RESTRICTED

EPIN THE COUNTRY

MY DREAMS X

BY SUNNY CLAPP

E HAD OF THE TICKET

"T CARE X

BY SAXIE DOWELL

RITERS OF THE "BLACKBIRDS" HITS

OIR CHERIE X

BY DOROTHY FIELDS and JIMMY McHUGH

S CHOICE OF THE PUBLIC

NTAL BABY X

JACK PALMER

OLLEGIATE'S FAVORITE

LEGIANA X

LDS and McHUGH

W TH MILLS MUSIC"

AN X CELLENT SUCCESSOR TO "STAY OUT OF THE SOUTH"

Run Up The Steps! Knock At The Door

Shout Hallelujah! Cause I'm Home

By HAROLD DIXON

Vamp

mf fs mp

To-mor-row morning, When day is dawning, And if it rains or shines, I'll be on the trail that
The whistle's blowing, It means I'm go-ing, Back where I started from, On a choo-choo train that

leads me to home sweet home, No one will meet me, No one will greet me,
car-ries me way down home, My nerves are steady, And I'm all read-y,

I have-n't said a word. But I'm on the trail that leads me to home sweet home,
I'll soon be on the way. On a choo choo train that car-ries me way down home,

List-en while I tell it to you, Here's the ver-y thing that I'll do,
CHORUS I can't wait un-til I ar-rive, Watch me go if I'm still a-live,

Run up the steps, Knock at the door Down on my knees, Kiss in' the floor, SHOUT HAL-LE-LU-JAH CAUSE I'M

f f

HOME! Home! Nev-er to roam, Take off my coat, Take off my hat, Wind up the clock, Throw out the cat!

SHOUT HAL-LE-LU-JAH CAUSE I'M HOME, BACK HOME! And ev-'ry morn-ing I'll be

up with the sun, Just like a kid that thinks of noth-ing but fun,

S

Ear-ly to bed, Ear-ly to rise, Heav-en on Earth! Un-der my eyes,
Mag-i-cal moon, Mar-vel-ous skies, Won-der-ful dreams, Sweet par-a-dise,

to Patter Fine

f f

PATTER SHOUT HAL-LE-LU-JAH CAUSE I'M HOME, BACK HOME! If you HOME!

Want to see mag-no-lias bloom, Smell the sweet-est of per-fume, You can hear a lone-some

f f

whip-poor-will, Sing his love song, What a thrill, Chick-en fry, Pump-kin pie, Oh! Boy!

S

What a treat! Babb-ling brooks, Sha-dy nooks, You've seen them in sto-ry books

D.S. al Fine

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BY THE WRITER OF "GIRL OF MY DREAMS"

REMEMBER I LOVE YOU X

THE IDEAL SONG FOR SINGERS AND DANCERS

MUSIC Inc.

IRVING MILLS, *Vice-Pres.*

H, Professional Manager

148 WEST 46th ST., NEW YORK, N. Y.

EN ROUTE TO LOS ANGELES, MURRAY STAUB

Loew Acts Being Set for Talking Shorts This Season, Made in New York

Benny Thau of Loew's vaudeville office is booking the talent for M-G-M's talking shorts, to be made at the Cosmopolitan studio, under the general supervision of Louis K. Sidney and Major Edward L. Bowes.

Acts now lined up for one or more subjects to be made during the winter include Emil Boreo, Mabel Wayne, Allan Prior, Tom Waring, Frances Williams, Miss Patricola, Robert Chisholm, Frank Gaby, Jules Bledsoe, Sunshine Sammy, Zelaya, George Lyons, Morton Downey, Mary Eaton and Oscar Shaw (jointly and individually), Paul Tisen's orchestra, Colonial Sextet, Royal Welsh Gleemen, Yorke and King, Kramer and Boyle, Campbell and Stewart, Hurst and Vogt, Dooley and Morton, Earl and Bell, Ed and Lou Miller, Derickson and Brown, Bernard and Henry, Vox and Walters and Raymond and Caverly.

Edgar Allan Woolf, stage author, will provide continuities for the shorts based on the act's own material.

Morgan Elliott's Ben Ali theatre, Lexington, Ky., booking through Keith's, has dropped vaude. New policy is straight pictures and occasional stage stuff.

Ancient "First Runs"

The Columbia, N. Y., is running films noted for their cheap rentals. Outside the feature is billed as a "first run" and "with sound accompaniment."

With the Columbia buying up some of the old boys the film exchanges are dusting off some ancient pictures and offering them to the Columbia's picture chooser.

ILL AND INJURED

Marie Gillespie (Mrs. James F.) entered the Boulevard Sanitarium, Astoria, L. I., this week, for a major internal operation, the second within four months.

Mahoney and Heibel have resumed their Loew route interrupted several weeks ago because of illness of Jack Mahoney.

Mrs. Ethel Pennington-Bonner, wife of Linn Bonner, has been in a very ill condition for months. She now weighs under 80 pounds, and is at the St. Joseph's Hospital on 143d street, Bronx, N. Y. C.

Lionel (Snuff) Moore had his shoulder dislocated in an auto accident as he was motoring from Knoxville to Asheville, N. C. Moore is in a hospital in Asheville.

Fred M. McCloy, publicity chief of the Mutual circuit in St. Vincent's Hospital with torn tissues in leg, due to fall. A minor operation was performed which will lay McCloy up for about a month. Charles Franklyn of the executive department will pinch hit.

Harry Devine (Devine and Williams) is at the Mount Sinai Hospital, New York.

Harvey Phillips manager of the Times Square, where "Front Page" is current, is abed on doctor's strict orders. He will be confined for several weeks.

(Write the ill and injured.)

Cops Close Stock

Stock burlesque folded at the Bergen, North Bergen, N. J., victim of rigid censorship.

Burlesque Routes

Weeks of Nov. 5 and 12

Bare Facts—Trocadero, Philadelphia; 12, Gayety, Baltimore.
Best Show In Town—Gayety, Brooklyn; 12, Gayety, Scranton.
Big Review—Mutual, Indianapolis; 12, Garrick, St. Louis.
Bohemians—Columbia, N. Y. C.; 12, Gayety, Brooklyn.
Bowery Burlesquers—Empire, Brooklyn; 12, Trocadero, Philadelphia.
Burlesque Review—4-5, Geneva; 6-7, Oswego; 8-10, Schenectady; 12, Majestic, Albany.
Chicken Trust—Howard, Boston; 12, Columbia, N. Y. C.
Dainty Dolls—Crystal, St. Joe; 12, Gayety, Minneapolis.
Dimpled Darlings—Grand, Hartford; 12, Hyperion, New Haven.
Flapper Follies—Orpheum, Paterson; 12, Hudson, Union City.
French Models—Gayety, Milwaukee; 12, Empress, Chicago.
Frivolities—Star, Brooklyn; 12, Orpheum, Paterson.
Ginger Girls—Empire, Newark; 12, Star, Brooklyn.
Girls From Happyland—Lyceum, Columbus; 12, Lyric, Dayton.
Girls From the Follies—Gayety, Boston; 12, Plaza, Worcester.
Girls In Blue—Columbia, Cleveland; 12, L. O.
Girls of the U. S. A.—Strand, Washington; 12, Academy, Pittsburgh.
Hello Paree—Gayety, Minneapolis; 12, Gayety, Milwaukee.
High Flyers—Lyric, Dayton; 12, Empress, Cincinnati.
Hindu Belles—Gayety, Kansas City; 12, Crystal, St. Joe.
Jazztime Revue—Hudson, Union City; 12, Irving Place, N. Y. C.
Kuddling Kuties—Gayety, Baltimore; 12, Strand, Washington.
Laffin' Thru—5-7, Lyric, Allentown; 8-10, Palace, Trenton; 12, Empire, Newark.
Merry Whirl—Grand, Akron; 12, Gayety, Buffalo.
Mischief Makers—Lyric, Bridgeport; 12, H. & S. Apollo, N. Y. C.

(Continued on page 46)

Films Cut Down Acts

Many of the Loew houses in Greater New York will have but four stage acts week of Nov. 12.

Lengthy pictures, "Our Dancing Daughters" and "Two Lovers" is the reason for the curtailment.

MARRIAGES

Edith Babson of "Mr. Moneypenny" to Lester Laden, former Yale man, late last Monday in City Hall, N. Y. Justice Joseph W. Keller officiated.

Dorothy Grau to Harold De Becker in Chicago, Oct. 18. Both are principals with "The Silent House" on tour. Bride is daughter of Harold Grau and a niece of Matt Grau, casting agents.

Lalla Codona, catcher of the Cadonas with the Barnum, Ringling show to Anita Santiago of the trio of that name in New York Nov. 6.

Princess Drops Vaude

San Francisco, Nov. 6.

Bert Levey's Princess, neighborhood vaudfilm, will drop vaude Nov. 18 for a change to presentations. House has been playing vaude for 15 years.

Levey also contemplates a change at the Imperial, downtown, which he has under lease and has operated for several months with vaudfilm. Excessive overhead reported.

NEW HAVEN STILL IN

Denial came from Mutual that it was dropping New Haven and that a split week would be played between Meriden and New London.

New Haven is continuing Mutuals although shows playing there have not done well.

Busse Clicking

San Francisco, Nov. 6.

Henry Busse's two-week engagement as m. c. at the Granada has been extended to eight, with a possibility it may be further extended.

No Nite Club for Duke

Duke Cross states he has no intention of opening or going in a New York night club.

A proposition was conveyed to him for one, but rejected, says Duke.

Mutual Shows Unable to Hold Real Performers and Business

Tab Show and Dance At 50 Cents a Mop Up

San Francisco, Nov. 6.

Unable to secure additional booking for their musical tab company after a year at the West Coast house in Watsonville, Romig & Davis have rented the town auditorium there for one night (Wednesday) weekly and are throwing in a free dance after the performance for a 50c admission.

The gag is mopping up to such an extent that Romig & Davis are figuring on a circuit of seven towns to exploit the same idea.

Ordinary dances do not get under way until around nine o'clock With the show at the auditorium out at 10, the customers have two hours or more for stepping purposes.

Flo Troutman Recovers

Flo Troutman, soubret with "Step Along," Mutual, who has been out of the cast three weeks with a broken arm, has returned.

Constant changes in Mutual shows since opening of season has the present list rotating with less than 50 per cent of original casts.

Deletions and drop-outs rate about 50-50, with performers figuring the burlesque racket shot. They are branching into other show fields.

With but one wheel left and that none too healthy, through local censorship, bad shows and other contributing causes, contracts are now jumped when a better money offer comes from stock or elsewhere for the first time in years.

The few good performers left in burlesque think anything pardonable, figuring they'll have to have them regardless of conduct if the wheel operates next season.

Despite the rated bolstering up of the Mutual shows little, if any, improvement has been made in most of them. A good scene or blackout that clicks with one is eventually grabbed by all, giving the outfits a sameness, even to the songs.

With stocks having the in with

(Continued on page 46)

TINSEL
METAL CLOTH
FOR DROPS
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A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
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(The Other Half of Miner and Browne)
Having lots of laughs in
"SALLY"
At the Broadway Palace, L. A.
KEN BROWNE
P. S.—Leo LeBlanc sends his regards

The Eight Wright Dancers Appearing at the Palace, New York, this week, are from
The Peters-Wright Studio
15 West 67th St., N. Y. C.
PHONE, SUS. 7670
Girls Wanted Now for Another Engagement

PALACE, NEW YORK, THIS WEEK (Nov. 4)
DIRKSON
AND
CASSIDY
THE TOE DANCING ACES Direction NAT SOBEL

GREENLEE AND DRATON
and
CREOLE BEAUTIES
PLAYED FOUR WEEKS AT
CHEZ TAGLIONI
One of London's Swell Clubs
Walked out of Palladium
Immediately secured by Sir Oswald Stoll to play
LONDON COLISEUM, October 8
And HELD OVER FOR SECOND WEEK
WITH STOLL TOUR TO FOLLOW

KRAMER
and PAULINE
"Classics in Rhythm"
Pantages Circuit Dir. ELI DAWSON
L. A. "RECORD": "Kramer and Pauline, a couple whose feet will never let them become unpopular, ran off with the bill as far as dancing is concerned. And why not? They danced their heads off to the urgings of an enjoying public."

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Personal Rep.: FRANK EVANS

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Experienced Dancing Girl for assistant Thurston Magician. Weight 100 pounds or less. Long, steady, profitable engagement. Send picture, weight, age and height.
Howard Thurston, Erlanger Theatre, Buffalo, week Nov. 5; Lyceum Theatre, Rochester, week Nov. 12.

KEITH MEMORIAL

(Vaudfilm)
BOSTON

Boston, Nov. 6.

The opening of the second week of the B. F. Keith Memorial Theatre proved that the town has been hungry for reserved seats for both vaudeville and pictures. The $1 top did not arouse a single squawk and last night was a turnaway, with capacity 3,000.

The better type of patron who likes his vaudeville and his first-run pictures, but who will not stand in a milling foyer mob for the best show ever staged is buying the house out nearly a week in advance.

This week's bill had as its drawing card Maestro Miguel Lerdo de Tejada and his Mexican orchestra, 35 people. Troupe was given a royal welcome to New England. Act lived up to its exploitation and found the audience appreciative.

Florence Moore was a good draw, and her wisecrack about the enthusiasm of a memorial house quickly faded as she found the audience both alert and responsive to that part of her chatter which was not older than the cornerstone.

Ray and Dot Dean in "Elmer," Lathrop Brothers, and Kafa, Stanley and Mae completed the six-act bill.

Billie Dove in "The Night Watch," Topic, Pathe News, and Pathe "Anniversary Clips" comprised the film fodder.

"The Night Watch" scored decisely, a good break for the house as the picture end will ultimately either make or break the house.

Earl Widener is now house organist for the Keith Memorial with Jeane Greene in the pit directing a full orchestra, as house is not wired.

Libbey.

PALACE

(St. Vaude)

Keith office has solved the problem of material for the Palace. This week it's a $250,000 fur show for headliner. It uses up 37 minutes of an evening, draws the whole retail fur industry's personnel at $3 a throw for Sunday and it just opens the field of commercial exploitation.

Think what can be done with the grocery trades and then the prepared meats division! What the Palace regulars think of standing the tap for the privilege of having the fur dealers shoot their sales resistance to pieces is something else again. Fact that it's a cleverly arranged stage display doesn't enter into the question. On the face of it, flaunting of salable goods on the stage of the Palace, with the names and addresses of the merchants openly touted, is coarse work. It wasn't so bad three weeks ago at the neighborhood Proctor houses, but at the Palace at the outset of vaudeville's attempted come-back it's tactless, to put it mildly.

Rest of the bill made it obvious that the house regarded the fur thing as a coup which made the rest of the bill negligible. It had as its features Fanny Brice, in her 'steenth week in the same repertoire and Al Trahan, held over from the week before. The rest of the bill was just random filler material. Fur trade took care of business Sunday night and probably will held the other 13 performances. But next week's another week.

Aside from the Trahan turn, the comedy feature of the evening was an after-piece, with Miss Brice and Hughie Cameron doing a 12-minute burlesque on the talking picture, a smart and extremely well managed bit of free hand travesty. (New Acts.)

Corlini, magician, opened (New Acts). Dirkson and Cassidy, couple of colored boy hoofers from the small time and as good as straight dancers of their kind need be, on No. 2. William Morris and his agreeable family came and went in 22 minutes of mild talking sketch, "All the Horrors of a Home." And still nothing vital in a vaudeville way had happened.

Jimmy Savo and his red headed girl assistant were more to the point. This clown has a knockabout way with him. If it were only for his weird melting fall and his pantomimic expression of coyness, he would be a comedy delight. To these accessories he adds a style of eccentric nonsense always effective and never tiresome.

Miss Brice gave only familiars, beginning with "If You Want A Rainbow," straight philosophical number and the least of her repertory. Next, the "Sultan's Favorite," great bit of character cartooning. Then the "Otto Kahn" audacity and finally the "On the Beach" monolog, with "My Man" for the encore finale. Palace is letter perfect in the whole series by this time, but Fannie being Fanny they took her all over again.

This is where the fur began to fly, a sublimated dramatization of the sample rooms of all the leading commercial hotels. Some 14 glorified mannequins parade in priceless samples of the furrier's art while eight dancing girls cavort in the best Capitol manner and a sister act, Gautier Sisters by name, and a couple of young men hoofers, do their specialties. There is a large equipment of scenery and much expert staging and the names and addresses of two score of retail fur firms are given in a special program without which it is physically impossible to reach your seat.

Thereafter Al Trahan and Lady Marie Duval dispensed hoke comedy of a boisterous but irresistible character for 28 minutes, as well sustained an interlude of clowning as is to be found on any of the circuits.

The Cameron - Brice burlesque brought to its finale probably as unsatisfactory a performance as the Palace has had these many weeks.

Rush.

AMERICAN

(Vaudnim)

The Misses Rooney, offspring of Josie Rooney, and nieces of Pat Rooney, second of his line and patriarch of his clan, are making their debut in vaudeville in a song and dance revue bearing the old fighting Irish monicker. The family talent for jigging has descended to the daughters of Josie. They are snappy young colleens, not very robust vocally, but articulate and expressive when on their toes. The act itself is breezy diversion (New Acts) with two assisting lassies, Lee Arnold and Tish Joseph, very cute. Also a tenoring m.c. and a male hoofer, names not mentioned.

Bill Monday night was progressively engaging, slowed up somewhat by the habit of Anderson and Graves of dilly-dallying over their points.

One of the numbers sung by Bigelow and Lee was "The Graphic, the Mirror and the News," a ditty about tabloids suggestive of Walter O'Keefe's classic carol about the "Composographic." Bigelow and Lee (maybe there is an act called the Flying Pulaskis after all) are from radio. Rather good on voices, but weak in the lyric department. Did fairly.

Straine and Lila (New Acts) colored two act of mixed gender, created intense anticipation when making their entrance. They failed to click as expected, but did okay, thanks more to the hallelujah-shouting technique than anything very comic about their antics.

Nan Blackstone, a chicle-munching singer of hot and crazy numbers, was well liked. Miss Blackstone has not quite found her proper key, figuratively speaking, but is on the right road. Lady clowns as a species are neither numerous nor attractive. Miss Blackstone succeeds in being nutty without straining all the mugging muscles.

"Two Lovers" (UA) the screen attraction, and its length cut vaude one act. Rome and Gaunt, standard hoke twosome, had the situation well in hand. Three Wheelers, acrobats, finaled. Election eve biz an average Monday night.

Land.

RIVERSIDE

(Vaudfilm)

Current bill at this uptowner plays like a unit. If it isn't one, it may give the smart boys in the b.o. an idea. It's perfect for such a frame, scheduled carefully to a perfect build-up for Smith and Dale's Avon Comedy Four, toplining. Not that the boys need it by any means, well able to stand on their own, but suffering none in getting it.

The brevity of offerings preceding Smith and Dale created a suspicion at least that they were trying to group this five acter into the 65-minute running time maximum. Whether a fluke guess or not it doesn't matter. It is a good show that precipitated a sell-out and standees Sunday night.

Another notable feature was absence of acrobats, animal acts or posing stunts in either opener or closer. Instead a dancing flash, Bland, Lenore and Lou (latter male) opened with nifty terpsichorean tidbits. The trio got over for class, with the doubles and scarecrow eccentric best liked.

Mario and Lazarin, tenor and baritone, next with smocks, sash effects and some wop warbling that aroused suspicion they would can the nifty shrouds and combat with some hand-to-hand stuff. They didn't, but rated a bellringer harmony duo for two numbers, these in English, that kicked up enough dust to have them tip off they'd be back later in the Smith-Dale opera. And they were as the necessaries to round out the Avon Comedy Four.

Raymond and Milham, mixed, offered a neat satire, hauling in a mystery show angle that got laughs despite its frothiness, with the perpetrators more to be congratulated than the author. A switchback affair of a couple celebrating their first anniversary with an argument.

When truce is declared the mug is hauled to a mystery show. The rib claims she's robbed and hollers cop. It eventuates that she only mislaid them. Plenty of flip repartee such as won't enhance the circulation of Matrimonial News or help furniture house ads if lamped by weak-kneed on-the-brinkers unless they have a perverted sense of humor also.

Smith and Allman, two men, one under tan and the other cork, livened up with some additional

(Continued on page 46)

FANNY BRICE and Hughie Cameron
Travesty
12 Mins.; Full Stage
Palace (St. V.)

Timely gag for an afterpiece, in a dramatic travesty in the talking picture manner.

Opens with flicker announcement of "first real 100 per cent. talking picture" in a burlesque of the familiar main screen title. Couched in exaggerated language of a film trailer, with extravagant credits.

To full stage set of an absurdly luxurious interior with Hughie Cameron a faithful reproduction of the Russian general without which no Cossack drama is complete. He doffs hat and coat and lights a cigaret to the accompaniment of funny sound effects which are all mistimed.

Enters Miss Brice, of course, the woman spy who offers herself to the cruel soldier-noble as the price of her lover's freedom.

Point of the whole thing is that most of it is acted in all seriousness. They work up a scene and then turn it by a touch of the grotesque. The situation of the woman spy forced to look into the courtyard below to see her lover go to the scaffold is played out in sober earnest, only as she stares in horror at the scene Fanny strikes that Division street pose of hers.

That's the whole trick, one grotesque guileless detail against a background of exaggerated solemnity.

Low comedy done into a high art and a grand little frolic.

Rush.

LEE MASON and "Sunny"
Songs and Piano
16 Mins.; One (Special Curtain)
Broadway (V-P).

Back in 1921 Lee Mason was reviewed as a single with a piano player. Now, for some reason, she splits billing with "Sunny" (quotes and all), who piano accompanies and warbles an innocuous song about a submarine whoopee.

Miss Mason at that time was commented on for her stalwart build, although she is otherwise regularly featured, as was the opinion seven years ago. Her current presentation attempts to capitalize her stature by a pseudo-male impersonation.

She alternates her gait with exaggeratedly feminine mincing steps and then goes into a male strut in an apparent desire to puzzle her audience. She remarks after a while, "Is he a she, or is she a he?"

Miss Mason discards two close-cropped wigs and when revealing her own short bob, the balconyites were more skeptical than ever before. One demanded "You gotta show me," and another chummily admitted "I'm from Missouri."

The songstress makes three changes, one a strip from Spanish to modern. Following the pianist's number, she flashes an ermine wrap for a sartorial effect.

All her numbers are light, one of them at least specially written.

Good act for the intermediary time.

Abel.

OLIVE OLESEN and Co. (1)
Songs
11 Mins.; One
Hippodrome (V-P).

Young woman single with male pianist in background. Several costume changes for characterizations, none markedly individual, but combining for turn of pleasing nature.

Olive Olesen's voice weak for Hippodrome, but diction good. In smaller houses and for the family type of audience she should be stronger than when caught under the Hip disadvantage.

Miss Olesen has the modern idea and appears pointed in the right direction. She is a personable young femme with a sense of clowning and pantomimic dancing. Material pretty so-so.

Land

NINA GORDONI and Co. (1)
Soprano
15 Mins.; One
81st Street (V-P).

Ultra.

Singer of light lilting songs, Miss Gordoni impresses as possessing an interesting voice not shown to its best advantage with the repertoire used at this house. She is inherently of the stuff still recognized, if incongruously labeled, as "big time."

A change of costume accompanies each of three numbers, two in a foreign language, presumably Spanish. One number in English, a Dixie lullaby, too quiet for vaudfilm stands. Strong support is at all times given Miss Gordoni by her accompanist.

Act needs to be strengthened by selections better adapted to present-day vaude conditions.

Land.

CORLINI
Magician
8 Mins.; Full Stage
Palace (St. V).

Fast working coin manipulator using novel technique. Stage opens in solid drapes with silver pails on pedestals like wine buckets disposed in row around back.

Man goes promptly into business of picking coins out of the air in remarkable quantities and rattling them into tin bucket in his hand. This continues, working up only in the increasing quantities of metal disks produced, until at the climax they fall in a jingling shower from the flies.

Varies routine in early stages by tearing paper into bits and then producing unmarred sheet. New presentation of old ideas, which makes them new. Capital early spotter for anywhere but the Palace.

Rush.

RIVA and ORR Revue (6)
Dances
16 Mins.; Full (Special)
81st St. (V-P)

Superlative and de luxe. Dance act oozing with class, geared to run at high tension and without a dull moment.

Alfredo Riva and Jeanie Orr were formerly surrounded with a string orchestra. Their new support consists of four young women with "Vera and Peggy" getting lobby mention.

Femmes show thorough training in the technical departments and additionally have supple, sinuous grace of movement. The panther-like muscular rhythm characteristic of the real article in dancing is particularly conspicuous in a "vanity" number done by three of the girls.

Miss Orr handles herself like a million dollars. She possesses that rare combo, daintiness with sureness. Mr. Riva won applause with his distinguished use of a red-lined black toreador's cloak.

Whole act is mounted and dressed with a splash and flash of colorful effects and achieves the maximum of showmanly success in leaving nobody unimpressed. It is a rich and tasty dish.

Land.

SHAW'S HAWAIIANS (5),
Instrumental, Singing, Dancing,
12 Mins.; Three (drop),
Academy (V-P).

Instruments favored are the ukelele and steel guitar, hence the Hawaiian title. They all wear the thingamajigs around their necks and the finale is local version of the Hawaiian shake. That's all Hawaii to it.

None of the five resembles a native, talks like a native or sings like one. The little announcing attempted is in perfect English and that goes for the vocal solo by one of the girls as well.

One of the men, young, has two single spots, first with the guitar and next with a one-string cigar box affair. Both fair.

Everything depends on that finish dance by the gals. Under a dark blue light, but nothing hot about it otherwise. They would probably call it a minuet in Hawaii.

Bige.

ROONEY SISTERS REVUE (6)
Songs, Dances
20 Minutes; Full (Special)
American (V-P)

Two daughters of Josie Rooney featured in a neat, pleasing, fast-moving production act. Girls are lookers and can step. Little uncertain when essaying speech, but this is a minor note.

Support embraces Lee Arnold and Tish Joseph, both strong on personality, and two other girls. Master of ceremonies works easily, kidding a bit about being Irish while holding a Hebraic probosis. Second male enters late for some nifty hoofing.

Novelty number has four girls in trick get-ups with masks, a quaint and comic result. Act has been staged well and functions smoothly. The girls have individuality and daintiness, getting away from the machine like chorus dame idea.

Land.

SHERMAN REVUE (7)
Dancing,
20 Mins.; Full (Special),
Academy (V-P).

In spite of the superior dancing that follows, this opens as any other average flash with two juvenile hoofers lyrically introducing the rest of the company in monotone. After that there's rhymed introduction of each number.

The lyrics are most likely home-made, and bad. Without them the dancing would stand up. It seems there isn't a flash act in big time today that just dances. There should be a place for a turn of that sort.

Bige.

"CUCKOO" (10)
Variety Act
25 Mins.; One, Two, Three, Four
Broadway (V-P)

Roger E. Murril's act has been around, from underanding, with different people in it. Another change appears necessary according to this personnel.

It's a good try for a variety of nonsense. Title derived from a Matteawan olio, dimming into a scrim in "three" which discloses the Ward for Violently Insane.

Usual business ensues. One insists he's Napoleon the other calls him crazy, claiming he's Nap. From that, into a series of specialties.

Four men and six women. Of the latter, probably the flattest sister team in captivity comprises one team. The others jazz dance on toes and otherwise.

The men handle the vocalizing and also appear in the blackouts. One skit has to do with the familiar traveling salesman sharing a room with a woman, with a curtain between. He comes dashing down complaining the woman is dead and the farmer demanding "how did you find out." Another skit is founded on the popular idea of Chicago warfare, not particularly funny.

Male quartet handles its stuff well. The toe jazziste is oke as is one of the acrobatic dancers.

Act is a bit haphazard and needs improved routining. Aside from the start, the "Cuckoo" title isn't particularly pat, considering the consistency of the rest of the routine, although the crazy-quilt idea of a variety hodge-podge might be stressed to conform better with the title.

Act runs over-time and can stand cutting. An okay variety flash for the grade.

Abel.

MEDITERRANEAN SINGERS (16)
Grand Opera
16 Mins.; One and Full
Academy (V-P)

Excellent combination of scenic and costume flash and pretentious musical assembly. Ten men, four women and a prima donna in the person of Mme. Borgi, presented by Burke and Stegner, theatrical and concert managers. Elaborate screen announcement precedes the act dwelling with good showmanship upon the international prestige of Mme. Borgi.

Act carries its own musical director in the pit and ensemble makes an excellent stage picture at the opening in Spanish costume for toreador aria from "Carmen." Baritone solo follows, and then into one for solo of "Angela Mia," only concession to pop music.

More grand opera, nicely arranged for stage dressing of ensemble, and then male chorus out front for "Soldiers Chorus" as preparation for "Evening Prayer" from "Cavalleria," admirably chosen to set off Mme. Borgi's impressive soprano. Personnel also includes Pasquale Taraffo, guitarist playing a novel instrument of 14 strings instead of the usual six, the extra tones being in the bass. Soloist is said to enjoy large rep in South America and Italy, but as now framed he is not exploited—certainly not in the performance witnessed.

Academy goes all the way for classical vocal ensembles, several having been framed for this date alone. House gave this group an ovation. Number ought to be a good bet for picture houses and would make a fine feature as prolog for screen feature of Spanish atmosphere. For usual run of vaudeville, considering probable cost, doubtful, due to straight musical appeal to the exclusion of dance and specialty.

Rush.

MASON-DIXON, Dancers (6)
Production Act
12 Mins.; Two (Special)
Hippodrome (V-P).

Three men and three women, all tap dancers, combining in twos, threes and singly for specialties. Moves fast and fairly meritorious in quality, although similiarity of dances grows a bit tedious.

No visible reason for the Democratic monicker as neither by music, costume, scenery or routine is reference made to the land of milk and honey.

Production okay but no flash.

Land.

ROSS AND GILBERT
Songs
8 Minutes: One
State (V-P)

Male singers. Smaller man does some of the familiar vocal contortions which brought Ike Edwards out of hiding. Men seem to have their best inning with "St. Louis Blues." Used to close.

Mark.

ROXY

(WIRED)

New York, Nov. 4.

Long on show and short on picture this week. Really long on picture, too, inasmuch as the feature, "Dry Martini" (Fox), runs 77 minutes. But the edge is still with the stage. And to the extent that it brings up the following problem—is there now, or will there ever be, a film theatre playing a grind all-sound program to which the public will regularly donate $100,000 a week 52 weeks in the year?

That's not improbable in a house which has the mammoth capacity with which to play to that bulk business. On the other hand, will there ever be an all-sound house doing four daily and five on the week-ends for which the picture fan will give up $1 and $1.50? That's improbable. Three dollars for a guy to lay on the line for himself and gal, to let her know she's getting nothing but the best, is a lot of dough for a picture program. They've been doing it at the Roxy ever since it opened because of the spectacle involved. Figure out what the low gross would have been here minus the stage show on some weeks for some of those pictures it has played.

The house has a record of $144,000 and a low of $70,000 or $65,000. A smash picture unquestionably drew that top figure regardless of the stage end, but what kept the film cluck from sinking beneath that 70 or 65? Smash film leaders come along once in a while, occasionally in groups of two and three, but the Roxy shows an average of $100,000 every seven days around the calendar. Throw out the house ballet corps of 22; dismiss the vocal chorus of 30 or 40; drop the 32 Roxyettes and the orchestra which now numbers about 70; take away the stage lighting, at which art this theatre is master of the world, and do you think dialog full length features, comedy, dramatic, singing and instrumental shorts with a sound newsreel would figure an assured income of $5,200,000 in receipts for the next 12 months? Not yet and not for some time to come.

Sound in the can is mechanical. The new modern phonograph has about reached the acme of reproductive perfection, and it's still just a disk running circles under a needle lacking personality. Sound pictures have the image, true, but are far behind the phonograph on reproduction qualities. And when the image and its voice are perfected what then? Isn't it still limited? It can do just as much as the camera and microphone have registered—no more, no less. Isolate a man for months and then ask him which he'd rather have as a companion in his exile, a talking picture or another man?

That $100,000 a week at the Roxy spells diversified performances. There is dialog on the screen—if not in the feature, then in the news reel. There are people on the stage who can take that extra bow if the applause demands—sing or do an encore if need be. People cast from the same mold are sitting all around. Nothing novel about them. They're not five times their actual size nor is their voice amplified.

With sound pictures every seat is a front seat, they say. Yea, but from the last row in the balcony which is the choice—the personality and unrestricted movement of a soloist or a group, plus the subconscious knowledge that your approval or disapproval to the effort has a direct and immediate reaction upon the performer, or an enlarged image of a talented entertainer being miraculously put through something he or she has done weeks before? And allowing that you're in that same balcony seat once a week every week.

It's a view applicable to every Class A house in the country if the stage fare is there, but especially adapted to the Roxy because of this theatre's stage force. In what other city of the world could any theatre turn out a six-figure average? None. Where else do they pay $1 and $1.50 for their pictures combined with stage shows? Will straight sound programs make 'em do it? Great for those spots lacking the facilities to properly present a picture and those towns lacking the means to draw and see the performer in person. No question there. Sound is the thing. But where there are 15 to 50 men in the pit—a sweet cut in overhead, undoubtedly, but a revived public interest in concerts and musical shows if the latter are sent on the road properly. Sound may kill off the $1.50 roadshow picture, but that's another story.

And sound will become a paradox in proving the Roxy the greatest picture house of the era for the reason that this theatre doesn't actually need it. Duplicate in quality the run of pictures the house has had for 1928, let them all be silent and the house will still click off its $100,000. The answer is in the terrific overhead to attain as imposing a gross. Cut the overhead and gross with sound to see if the margin of profit is greater? So doubtful that the house may never try it as a policy.

There's such a show up here this week. Most of it is on the stage. Film leader is synchronized and ordinary. Current screen kick is in the Movietone newsreel. Program starts with the pit crew tearing into selections from "Samson and Delilah," for which a battery of four tympanis and two drummers finale. Ten minutes to heavy applause under Rapee's direction. Immediately into "Enchanted Fountain," which has the vocal chorus, in Colonial costume, divided into groups on opposite sides of the stage. Scrim resembles a tapestry. White lights, from the wings, come up to transparently reveal the raised platform upon which the ballet dancers as the vocalists sing Kreisler's "Caprise," these latter groups being under orange and blue glows, also from the sides. Patricia Bowman and Nicholas Daks are the specialists, still as meritorious as ever. Also 10 minutes and thoroughly enjoyed from pit to dome. It was so acknowledged.

Sunday's three o'clock show had the newsreel split into three parts. Three silent clips followed the "Fountain" interlude, one from Fox and two by M-G-M. M-G had Al Smith's welcome in New York during which the organist stole some of Movietone's thunder by duplicating the roar of the crowds. A great effect every organist in the country should cop and dynamic in simulating the excitement as the house orchestra blared away.

Another stage piece and then a brief four minutes with Movietone news. This had Coolidge's goodbye to Hoover on the White House lawn, an impressive visit to Verdun with the monumental bell tolling over the field of white crosses, during which all house lights were off, and a semi-comic clip of close-ups of an animal imitator in action. Principal Movietone section followed the feature at this performance and ran nine minutes. Started off with corking views of the Penn-Navy game with one of the cameras and mikes right on the sidelines. So close as to hear signals while "Fight, Navy, Fight" boomed in from the stands.

This football stuff Movietone is sending in is great. It's a wonder some house doesn't make up an all-sound sport reel and use it once a month for eight or nine minutes. Marshal Joffre had a few words to say in his native tongue as another foreign contribution, while Lady Heath, the British woman who flew to South Africa, spread propaganda for the small plane and then cranked her own "ship" into action. Audible news closed with outdoor services for the Catholic soldiers at Fort Howard, Md. Too long and not strong enough as a finishing clip.

Jubilee Choir, colored, do six minutes in a picturesque plantation cutout which has a cabin in the insert. Male octette is lighted in steel blue from the front entrances against a low purple skyline. At one point a fire and rain effect is flashed for no apparent reason, probably the lyric of the song being sung, but it isn't needed inasmuch as it serves to spoil a pretty stage picture.

Remaining stage item developed into the prolog to the feature with Roxy once more bringing back his scrim for the title flash in front of the final gleam on the stage set, an illusion which never misses here. One of those Urban blue cycs backs the set, before which is a windmill with the arms revolving in red lights, then a grating before which is a table with a gigantic cocktail glass around which the vocal chorus is grouped in costume ball attire. Main number for this is a dance routine by the Roxyettes as each holds a cocktail shaker. Ballet corps paves the way and at the finish 54 girls are hoofing. Fast, torrid and good. Introduction is by a male in one warbling a lyric based on the title of the feature.

Complete layout runs 12 minutes over two hours. You may not think much of the picture, but drop in and get 100 cents worth of this show before Roxy becomes so engrossed with mashie-niblick shots that he forgets he's got a theatre. *Sid.*

EASTMAN

Rochester, N. Y., Nov. 2.

Elaborate musical fare, the act being called "Excerpts from Faust" and a 20-minute tabloid version of the opera. Full-stage setting of courtyard of Marguerite's home, doorway, high wall and gate. Back drop is night sky and treetops. Beautiful effect and excellent lighting, as usual.

Albert Newcomb sings Faust, Eugene Lowenthal is Mephistopheles and Marie Wilson a coy and lively Martha. Costuming is excellent, singing is good and piece staged by Gayne Ralph Bunker. Eastman School of Music background, and house policy to educate the public frequently brings to this stage fare that is a bit heavy for the rabble. This number is in that class.

Overture, "Italian Caprice," beautifully played, with Guy M. Chapman conducting. Gay and melodic number, outstanding part of program. Screen feature, "Excess Baggage" (M-G), substituted for "Wings" (Par) to fill out week when latter failed to pull on holdover. According to management, "Wings" played to 70,000 people in nine days, but fell off badly at the end.

Our Gang comedy and news reel completed bill.

GRAUMAN'S CHINESE

(WIRED)

Hollywood, Nov. 2.

Sid Grauman has gotten away from the lavish atmospheric prologs he has been in the habit of staging with his pictures. Reason, Grauman has the house wired; musicians cost lots of money in the pit and are not necessary where a picture has synchronization, as with "Noah's Ark." So Sid just put on an eight minute prelude and used the organ and a piano for musical accompaniment.

It opened in "two" with an ensemble of 36 voices, equally divided, standing outside the portals of the Ark, singing "Hear My Prayer," by Mendelsohn-Bartholdy, with Stewart Brady, 14-year-old tenor as soloist. The Brady boy has one of those clear semi-soprano voices, the main ingredients of which are pathos. Sure fire, with any audience.

Then the mixed chorus goes into "Unfold, Ye Portals," from "Redemption," by Gounod, with effects showing the torrential waves and deluge spraying over the bodies of the chanters. Great singing ensemble with voices that can be heard and are distinct in rendition.

Third scene is tabueaux revealed through transparency showing the interior of "Noah's Ark," with the passengers it had on the eventful journey, including the beasts, fowl, etc., that went with the party.

Corking good punch flash with the curtain brought together as the transparency blackens and the artificial waves wash over the songsters. Short, punchy and impressive for stage presentation. Did not cost much and with the music eliminated no doubt Grauman is saving close to $4,500 a week, with, in this instance, house not suffering on the economy as the picture is the draw.

For opener they had current Fox news and Vitaphone short with Albert Spalding doing two numbers on the violin. *Ung.*

STANLEY

(WIRED)

Jersey City, Nov. 6.

Another m. c., Benny Ross, takes his place here. Al Belasco has departed for the west, it is rumored.

Ross, it's reported, was in "Excess Baggage" on the road. He baritoned a ballad at 'em, and how they fell! Later he worked with that nut comic, Joe Penner, last of the "G. V. Follies," burlesque and vaude. Okay.

Name of the show's "All in Fun," and the m. c. gets a great sendoff when the entire band, armed with brass, come down the aisles on both sides of the house to mount to the stage. Stutz and Bingham dropped in from vaude to do their hoke comedy and songs, and Estelle Fratus, a miss termed "from Australia," worked hard on taps, looking natty in a red pair of unmentionables. Tanglefoot, the agile hoofer, worked speedily. Berri girls (we think, but billed as Ben's Girl Friends) are a class mob of cuties. Unison dances, ballet, hula and what have you. They furnish with ease. Unit is labeled speed all the way. Ross did a piano solo, medleying to plenty of receptive noises.

"Two Lovers" (UA) was the film, and Bill Oscar, musical director, went hibrow with "Pique Dame." Pathe News celebrates its 18th with back flashes, and Hy Geis is at the organ Everybody happy. *Fitz.*

WARFIELD

(WIRED)

San Francisco, Nov. 3.

Fanchon & Marco's "Happy" idea serves to bring back to the stage after a year Ted Doner. He figured in an automobile accident while driving from Los Angeles to San Diego, sustaining injuries which kept him in a state of coma for many months. He appears the picture of health, with added weight and a ruddy complexion; but he is not yet the Ted Doner of old.

Several additions to the list of specialty actors made for the Warfield engagement, including Gerald Griffin, tenor, and Jere Coe, accordionist and dancer. Also act serves to bring back after 15 years Ted Doner, father of Ted and Kitty. Though well on toward 60, Doner Sr. still knows how to step, and his hoofing would put many of the dancers of today to rout.

Unlike most recent Fanchon and Marco stage shows, this idea is not a production, but a conglomeration of acts, mostly rating high. Opening is slow and draggy while the introductories are being made, but once the acts start there's plenty of pep and speed.

Opening is before a scrim, behind which band is seated. Varsity Four (male quartet) sing the introductory, joined by the Gilmartin Quadruplets, only set of four sisters—two sets of twins—appearing. These girls were only recently members of F. & M.'s San Francisco Junior Beauties' lineup. They have developed. Four pretty, peppy and talented youngsters are these Gilmartins, and they win their way both by their pleasing personality and the way they deliver, especially in dancing. These girls have the world ahead of them and should have no difficulty conquering.

Doner and Bobbie Thompson, another F. & M. protege, further convey the "Happy" idea. Scrim flown and a little passage of words between Rube Wolf and Doner about the latter's return after his accident. Rube then sent the band into an operatic air, playing a solo accompaniment on his cornet.

In rapid succession appeared the Quadruplets, Varsity Four and Bill Albright in singing and stepping. Gals hoofed while boys warbled and showed difficult stuff that won them deserved applause. Albright is a soft shoe dancer, limber and agile. Some of his stepping electrified.

Varsity Four is a K. P. Walton turn, not heretofore seen. Boys are clean cut, youthful and all have good voices. They harmonize well. Arlene and Evans are hand manipulators, with one of the boys a proficient whistler. The Alligator Crawl of the taller of the two and the difficult balancing from chairs and pedestals won them their laurels. Jere Coe, accordionist and a line of fast eccentric hoofing, clicked solidly.

Another band number featuring Frank Snodgrass seated with the musicians, and then Gerald Griffin for two songs. Griffin gave a somewhat melodramatic description in advance of his second number that seemed out of place. His singing registered.

Ted and Bobbie down on the foots for some chatter and song. Then Joe Doner showed how they dancer 20 to 30 years ago and mopped. A dancing finale with a crazy house effect on back drop.

Initial show ran 55 minutes, which was pruned for later performances. Screen feature, "Masks of the Devil" (M-G-M).

Edwards.

LOEW'S STATE

(WIRED)

Los Angeles, Nov. 2.

"Silhouette," current Fanchon and Marco Idea, affords a pleasant half hour. Footlights have been discarded. To carry out the silhouette effect a platform is erected on the stage and is illuminated from behind. The silhouette idea is used only in the full stage settings, however.

Opening with a full stage moonlight piece, Cushing and Hutton, mixed voices, warble on about moonlight and love, while ten Sunkist Beauties cavort about in tights. Over with the stronger sex.

Freen and Barnett, girl comedy duo, follow in "one," with a few minutes of everything. The girls, very pretty, sing well together, both vocally and hot blues. They hoof and blow to a big hand.

The second silhouette bit, old Colonial set, pulls in, and again Cushing and Hutton vocalize, while the chorus ladies romp around in their scanties in the throes of an aesthetic number. The effect of the lighting adds a piquant touch of daintiness to their swaying bodies.

Time for a set change is filled by Chief Eagle Feather, an Indian buck dancer in full regalia, and a good one. Neal Castignola, clarinetist, with an impersonation of Ted Lewis doing "When My Baby Smiles At Me," carries on until the curtain rises on a New York rooftop at midnight.

In this final bit the effect desired is at its best. An orange cyclorama with a skyline of buildings and wash line look quite realistic. The female end of the vocal team, garbed as a washlady and carrying a wash tub, does a solo, and with the assistance of the ten girlies finally hangs out the week's wash before the gals go into a buck number. A young lad placed in to sing a bit does not do so well.

Singing a number about "If you see me dancing in some cabaret that's just my way of forgetting you," dressed in short pants and twisting a boyish cap in his hands at the time, just doesn't seem in character for Georgie Wall. His voice is good, though youthful.

Stella Hewitt, who isn't mentioned in the billing and to whom the little lad sings, steps out into one of the most fantastic acrobatic routines imaginable. Splits from nip-ups, one hand cartwheels while holding a heel with the unoccupied hand, and any number of difficult gags, bringing the remainder of the cast on at her finish for the finale.

"The Masks of the Devil," Joe Regan, Irish tenor, in a talking short, and a newsreel round out the program.

STRAND

(WIRED)

New York, Nov. 5.

Plenty of seats Monday night although biz was good. Feature was "Show Girl" (FN).

Vita shorts, talking-songs by Harry Delf and Winnie Lightner, well received although difficult to follow Miss Lightner because of her fast delivery.

Vita trailer on "The Terror" (WB) took up six minutes of a 111-minute show. Several of the cast get a hand.

Trailer seemed to cut in on time usually given to organ solo. Fox and Pathe newsreel preceded Movietone which this time was more in the nature of a travelog.

CAPITOL

(WIRED)

New York, Nov. 4.

Not a very appetizing menu this week. Stage show is neatly presented with a colorful scenic and musical background but talent is limited, while the screen feature, "The Wind," starring Lillian Gish, cannot be relied upon to any extent for box office help.

Harry Rose, featured comedian at the Capitol, spotted as the heavyweight in the current lineup, though bright and peppy, he is too mild here. His material doesn't register fully, partly because of the size of the house.

Rose's political serenade is comical and timely but only lightly satirical for picture house trade. A broader version, possibly lacking the polish of the present offering, would probably be more effective. The same applies to Rose's dramatic burlesque.

The M-G-M newsreel and Fox Movietone split seven minutes, only two clips of Movietone being shown. The first is a Dixie whistler imitating birds and farmyard animals, the second carrying the Navy-Penn football game including the band and cheering effects. Response to these Movietone reels is to be felt rather than heard, but there is little doubt as to the result.

Frances Shelley, late of "Rain or Shine," on the program, failed to appear for the Sunday shows. It cut down the list of available talent. The Lassiter Brothers, comedy hoofers, following Walt Roesner and the stage band in the opening spot, were favorably received.

An M-G-M Movietone short of Odette Myrtil followed the Capitol orchestra overture which included selections from "Pagliacci," William Robyn soloing.

Major Bowes addressed the audience on a talking screen trailer, mentioning the ninth anniversary of the Capitol and presenting a photograph of the site of the present Capitol ten years ago. Walt Roesner was introduced by Major Bowes, the former appearing also on the stage, talking on the screen and answering himself from the stage. Produced a likeable effect. *Mori.*

CAMEO

New York, Nov. 4.

This is probably the least certain of all sure-seaters, due to a doubtlessly heavy rental.

Cameo, Keith's operated by the Film Arts Guild, is the only theatre on 42nd street between Broadway and 6th avenue, one of the busiest thoroughfares in the world. While the block on the other side of Broadway is the greatest theatrical block-stretch on earth, this equally valuable but less theatrical block has only one theatre, and that a small film house playing break films.

And still it isn't doing an enormous business, nor even a notable amount. Though it never did consistently. One reason has been the quality of pictures played in the main.

House continues to mention its former ownership before each item, and Norman Ek, the man with the shortest name in show business, holds over as manager.

Under Guild sponsorship the Cameo this week has "Shadows of Fear," German-made UFA with little to class it as Times Square amusement. It's doubtful that many in the near-capacity Sunday night gathering were habitual customers. More likely they represented the overflow from Broadway.

Overture by the pit ensemble consists of the Minuet and Barcarole from "Tales of Hoffman," with lighting effects on the regular house drop helping out. Effects were of sea and sky with the moon on the gradual rise. Clouds, too.

Pathe News and a Hal Roach two-reeler, "Prudence," and that's all there is.

The Roach comedy is a pip, one of the best shorts around in a long while. *Bige.*

CHICAGO

(WIRED)

Chicago, Nov. 3.

"Wonderful Girl" unit, which opened last August in the Paramount and reported good, gains little in entertainment value here with addition of Marion Harris as a special attraction. Her value to the unit is in drawing customers to the house, as her name means a bit locally.

Saturday afteroon before a packed house Miss Harris was on the verge of flopping. She sang three numbers, judged her applause correctly, and didn't come back for an encore. The frantic antics of Lou Kosloff, m.c., in encouraging the house to call her back were enough to keep off alone.

Miss Harris will be with this unit for three weeks, at the Chicago, Uptown and Tivoli. Her appearance here indicates she can draw but is unable to sell herself to 5000 pop price customers at once. Her only chance for improvement in results is to drag out a dramatic ballad, of which she is using none.

As a whole Joe Santley's unit went over well. In includes Helene Heller and George Riley, local favorites; Samuels Bros., Paragon Four, Willard Hall and a Gould ballet of

12. Starts as a musical comedy with plot and winds up as the regular stagehand affair, in keping with the plot.

Trade should be bolsterd up by the film feature, "The Racket" (Par), which didn't play Chicago in legit for political reasons. It concerns the crime-politics alliance in Chicago, although the city is not mentioned in the film.

Pit orchestral feature was "Conquest of the West," medley of early American numbers directed by Marcelli with class. Marcelli later displayed poor judgment in attempting to accompany Movietone shots of the Navy-Penn football game. He killed the sound effects—still new enough to be a great novelty.

Capacity main floor early Saturday afternoon. *Bing.*

Little Carnegie Playhouse

(ST. PICTURES)

New York, Nov. 3.

When Otto Kahn gets a load of this layout he'll up and give the five grand for a billiard room and barber shop that Mike Mindlin has in mind as an added service for the customers. The joint looks like opposition to the Friars' Club, especially the card room.

Mindlin has created the finest little art picture house in the country. It's the last gasp, le dernier cri, the strongest, most emphatic contribution to the furtherance of artistic endeavor, also towards the exhibition of the world's worst pictures.

It looks as if for once Kahn has picked a winner. In spite of the loud, incessant wail about art, and the use of product that hasn't a chance in any half decent neighborhood or downtown house at two bits a throw, the Carnegie should pile up plenty of kale for all concerned.

It's supposed to be a theatre but it has a ping-pong court, tastefully decorated, a miniature ball room, a card room, an art exhibit, a barber shop (coming), and Mike Mindlin. Mindlin has the right idea, he says he can throw the picture out those weeks when its particularly rotten and still make money as long as the free coffee and cigarettes are there. In a pinch he can throw in sandwiches.

The Little Carnegie has approximately 450 seats. There is room for 950 seats at the very least but the floor has been divided so as to allow for a long, spacious foyer, a large lounge and coffee room and other side shows. The house has been constructed along modernistic lines, the furniture, decorations and color scheme all contributing towards this effect. It is located on 57th street, a few doors away from Carnegie Hall. It opened Friday night, Nov. 2.

This is the right picture house in the right kind of a neighborhood. It should draw generally as well on its novelty. If the popularity of the ping-pong court increases in the same ratio as shown in the first two days of operation, a couple of rows of seats may come out to make room for more courts. Mindlin has turned down all concession offers on the ground that he didn't think it would be good business to get $8,000 or $10,000 a year from concessionaires and build up $15,000 worth of opposition.

House operates at a 50c. to $1 scale under a nut of approximately $1,200 a week. That means, considering everything, that it's a moneymaker from the start.

Outstanding screen hit Saturday p. m. was a colored lad, facially decorated with kinkly whiskers, entitled Bay Tafari. He turned out to be the latest ruler of Abyssinia. He made a hit, presumably with the smart element who intended the applause as ironic disapproval of a couple of demonstrative Hoover supporters.

"Ten Days That Shook the World," a Russian film dealing with the overthrow of the Kerensky government, serves as the chief grounds for the opening week. Runs like a newsreel and doesn't mean a thing. "Handicapped," a novelty short done in gestures of hands only, is a clever and meritorious offering. It conveys the impression that the sure-seat operators know what they should have in the way of product for their kind of patronage.

"Blackmail," or "Brokenhearted," is the title of an early Mary Pickford. It is a touching reminder of the changes which time has wrought in America's sweetheart's audience. Miss Pickford's most melodramatic moments were greeted only with loud guffaws, her kindest smiles roused titters, and even when the stress of circumstances brought on misfortune and blindness there was no softening in the audience's high-hat antagonism. Maybe the bustles, bristles, or whatever it was they wore under the waist in those days did it, maybe the nunlike clothes or the saucepan style of hairdressing, but mainly it was the mugging. What was dramatic tension then is farcical now. Mindlin used this reel in Chicago.

An overture and a newsreel round out the program. There is also a screen announcement to the effect that as soon as plans for the Little Carnegie Playhouse were announced an indignation meeting of panicy exhibs was held in Madison Square Garden. It was decided, according to the report, that in order to meet competition from this sureseater Roxy would build an 18-hole golf course in his lobby and hire Bobby Jones plus a couple of Wall Street brokers as instructors, Babe Ruth would be hired by the Paramount to bat balls into the balconies; Major Bowes would establish a polo field, charging 25 cents for horses, and the Strand would have Red Grange charging from 10 to 11 nightly. *Mori.*

ORIENTAL

("Bits of Broadway" Unit)

(WIRED)

Chicago, Nov. 3.

Stage units, starting from this point, are becoming stereotyped. Productions weave in and out each week, lavishly mounted, elaborately designed and pretensiously conglomerated, yet they appear as from one pattern. New ideas may not be a cinch, but when an audience thinks one-step ahead of what's going on something should be done.

This week's stage show serves for as good an example as any of the others that pass in review at this house. It is a Will J. Harris production and looks more expensive than others. Nothing particularly wrong, but a regulation, true to form routine. No reflection on the acts, because individually the Pasquale Bros. and Richy Craig do cause a stir in the otherwise lethargic proceedings.

The Pasquales come on early in the layout and show form, speed and crack ability in acrobatic twists and angles. No question that this turn stands out brighter in front of a band than it does in vaude.

Craig, on the other end, clicks just as handily. His droll story telling and suave personality catch on and produce big laughs. That's what counts. Craig's yarns are by no means sensational in originality. They don't have to be the way he tells 'em. For the picture houses Craig looks like a natural. Stuff clean and snappy.

Paul Ash, two weeks off from his departure here, works in his customary personality style of bringing on acts and sending them off. First was Vera Van, blonde and cute, singing a light ditty while playing up to Ash. With Ash doing his stuff two encores were easy for Miss Van, Coast product, who has since been in New York. Another gal of a different type was Agnes Gilroy, hot stepper in abbreviated costume. Neat looker and fast on her toes.

Opening set carried a flash drop with the Marie Peterson Girls, new outfit, in a taxi street scene. These gals go through standard routines, but good in execution. They are a distinctive relief from the Abbott Girls, who have been here to the point of boredom.

Paul Small, aide to Ash, is here in his usual fixturized position of working with the "red head" and delivering sob songs. Nick Lang, formerly of Lang and Voelk, is another balladist used in a picture number with the line girls. Clothes parade by the girls winds up the show to no outstanding flash.

"Companionate Marriage," touted Judge Lindsey story, screen feature. Shorts included a Tif-Stahl color classic, "The Tenderfoot," and Paramount newsreel.

Preston Sellers offered nine minute organ recital to community warbling. *Loop.*

BRANFORD

Newark, N. J., Nov. 3.

Harry Crull's latest, "In the Air," depends chiefly upon Madelyn Killeen and Charlie Nelson to get it across, which they do. It shows the band in the cabin of a dirigible with moving clouds at the sides. However, the limitations of the Branford stage hurt the scenic effect and spoil the finale which is said to have originally consisted of the blowing up of the balloon which wouldn't work here.

A small dirigible goes across for the opening with the ten Bobe Barri girls dancing. Dugan Parker follows with funny comedy dancing marred by needless vulgarity. Next Anna Chang, Chinese girl dressed in green trousers sings to a big hit. The dancing girls clad in blue jeans interpret "The Spirit of Machinery" for a novelty that just missed being a big thing.

With the band to act with him Charlie puts over a comedy song amusingly. Members of the band do impersonations of political characters from behind a small screen. Madelyn and Charlie take up the rest of the show with what amounts to an act. The house goes wild over them. Madelyn finally stopping the show.

A wild storm is staged with one girl dancing in abandon and the others following with color effects for curtain. The band is getting better. Thirty-eight minutes.

An analysis of the show offers a commentary upon Crull as a showman. He has used only three acts and the girls and yet so well is the material played up that no one is conscious of the shortage of talent. And the S-F b. o. is hardly dented.

Rather interesting news table eight minutes, two Kino, two Fox, one M-G-M, Pathe and Para. Colored fashion pictures three minutes. No organ solo. Feature "Companionate Marriage," well done and much liked. One hundred and twenty minutes. Good crowd. *Austin.*

PATIO

(NEW)

Brooklyn, N. Y., Nov. 2.

A. H. Schwartz's new 3,200 seater, the 24th link in the growing chain of the Century Circuit, Inc., as the Schwartz enterprises are formally known, formally opened its doors tonight to an invitation audience. Not yet wired, it is expected that by the first of the year the Western Electric system will be installed.

The Patio, as the name implies, is in the Spnaish motif with the major half of the capacity accommodated on the balcony and in the loges. House is situated in the heart of Flabush at Midwood street and Flatbush avenue, hard by the Linden, Albemarle, Rialto and Farragut, from which neighborhood picture houses the Schwartz circuit developed. Schwartz is virtually his own competition in this locality with the exception of another neighborhood, the Parkside, a Brandt house slated to become a Fox spoke under a recent combine.

For a neighborhooder, the Patio is pretentious. It has all the de luxe trimmings of uniformed, military schooled male ushers, Broadway-patterned divertissement and, considering the locale, the choice of the cream of feature flickers. Schwartz buys what he wants on the open market, his opener being "The Tempest" (UA) with "Excess Baggage" (M-G), "The Night Watch" (FN) and kindred type features slated to follow on a split-week change Sundays and Thursdays.

For his presentation mainstay, a crack versatile pit orchestra, headed by Howard Emerson, officiates. Emerson was for 22 weeks at Schwartz's Merrick, Jamaica, and has been around in other Schwartz houses in Brooklyn. Emerson seemingly takes himself and his work quite seriously, devoting considerable time and labor to properly orchestrating and presenting his stuff.

From the pit, Emerson introduces the acts which the Patio will play regularly. Henry Marshall, production supervisor and permanent house attache, does the act buying and staging with Emerson's assistance. Opening show had Phyllis Newkirk, soprano; Gertrude Fisher, a limber, contortive dance specialist, and the Four Leaf Clovers, a new string-vocal quartet on the Yacht Club Boys' idea. Teddy King, one of the pioneering quartet performers, and recently a Publix m. c., is recognized as the head man of the quartet. Limited by time here, they whanged over two numbers but will not be reviewed in detail until a more complete act is seen.

Show opened, after the usual "Star-Spangled Banner," with Emerson's orchestra excellently interpreting "Rhapsody in Blue." International newsreel and a Grantland Rice Sportlight followed. Emil Velazco, an attraction in himself, is at the Kimball console. Velazco is quite a radio name, his WOR broadcastings of Saturdays from his own organ school clicking via the ether. Velazco is also an exclusive Columbia artist and set himself in right with "An Organ Demonstration" wherein he takes each instrument in the giant Kimball and calls it to special attention. Devoid of any song-plugging onus, it impressed mightily. Later, with a vocalist, Ray King, Velazco aired "Broadway Gypsy" in song slide fashion. Fitz-Patrick music master twin-reeler, "Songs of Spain," was a pleasant short, followed by an M-G-M comedy starring Stan Laurel.

Emerson's presentation, running 25 minutes, wowed. He has 17 men under his baton, all young and personable and, what's more, versatile and capable. For the specialty they were in appropriate Spanish jackets, gay sashes and caballero bell-bottoms, making a colorful ensemble on the elevated orchestra lift. The popular keynote is struck through a quartet of saxes, all later doubling for the cinematic accompaniments. Emerson, however, does everything in the modern manner, and the life and snap that it contributes to a screening is remarkable. His is an idea for the screen that's comparable to the George White and Aarons & Freedley idea in musical comedy orchestrations.

Patio goes in for several wrinkles that are new, not alone to Flatbush but even to Broadway. For instance, the Countess De l'Montaigne is social directress or hostess; just a little nifty for that "give the Patio a big hand" routine. Personal equation idea and all that. A. L. Greene, the managing director (with Schwartz at the Farragut and formerly with Fox) says the Countessa is on the up-and-up. Doesn't matter either way, but it's a good stunt. William H. Applegate, Jr., vet theatre man, is general manager of the Century Circuit, Inc., as ever, supervising all Schwartz theatres. (The 25th house is under erection in Sheepshead Bay, to seat 3,500) Sam Gruber is house manager; Dell Gaylor, chief of service; Miles Standish (on the level), chief projectionist; Joe McPartland, chief electrician.

Homack Construction Co. was the builder; R. Thomas Sherr architected. William Rau, designer and decorative artist; Teresa Jackson, interior furnishings, and very tasteful, too.

Patio's top is 60 cents and presents a stiff competition to the downtown Brooklyn houses; the Strand, the new Fox and the forthcoming Brooklyn Paramount, all of which draw from the residential sections. Tough proposition over here as the Brooklynite, if he must travel, would just as soon cross the bridge into Times Square. The only break the downtown Brooklyn houses get are weekends, in view of the Broadway crowds. The other five days it's a toss-up between Manhattan's rialto or their own neighborhood. Schwartz has been winning out by keeping them in the neighborhood. *Abel.*

PARAMOUNT

(Unit—"Blue Revue")

(WIRED)

New York, Nov. 3.

Boris Petroff's "Blue Revue" has its moments of specialty, but in general character it is routine. Does little to relieve the dearth of liveliness in the feature, "The Woman From Moscow," Paramount's version of Sardou's "Fedora." Picture has an unhappy ending and calls for all possible comedy pace in the surrounding program. It isn't there and show is accordingly somber.

Eddie Peabody, m. c., supplied a bright spot with his own specialty, banjo solo before the stage band; Small Bros., hoofers extraordinary, stimulated the audience to one of the few audible bursts of applause. Bobbie "Uke" Henshaw also stood out. Crowd responded with a show of interest to the brief Movietone record of Ruby Keeler's tap dancing, actuated probably most by the prominence of the dancer in the recent news of her marriage to Al Jolson. Rest was routine unit producing, pretty effects with the girls, agreeable vocal interludes and plenty of flashy stage pictures. Apropos of the blues theme, most of the lighting was in that color, helping to give the show neutral tones.

Overture was brief, blending into the Movietone record of Richard Bonelli, Chicago Civic Opera baritone in a splendid rendering of the "Pagliacci" prelude (Talking Shorts). Followed 10 minutes of Paramount news, feature of which is clip of Gov. Smith's uproarious New York welcome. To preserve the screen neutrality in the campaign, house borrowed a clip from Metro-Goldwyn showing Hoover on the White House lawn with President Coolidge, Cal waving his hand toward the White House for the title "That will be your next home." Applause about 50-50 for the political contenders.

Ruby Cowan supplied special music and lyrics for a brief introductory for the presentation, sung by Frank Stever, the Gamby-Hale girls supplementing. This out in one before a filigree drop in blue tones. Drop flew to reveal the band with Eddie Peabody in mild comedy costume leading and announcing the turns. Succession of specialties was diverting, with Pelee and Cola, two man acrobatic turn with smooth equilibristic and hand-to-hand feats, welcome variation from the eternal adagio specialties. Finale was usual tableau with much tinsel and colored lights, outdoing Luna Park itself in prodigal display.

As units and features come and go, the Paramount has one standby in Jesse and Mrs. Crawford at the organ. This week's bit is short but engaging with organ treatment of ballad melodies thoroughly enjoyable. Vocal accompaniment had the singer undisclosed and unprogrammed. *Rush.*

CITY HALL

(GRIND)

New York, Nov. 2.

Thirteen years ago on Park Row, opposite City Hall, a piece of property was snapped up. On it was erected the present theatre bearing the title of the building housing the Mayor's office.

Since that time many offers have been made by various exhibitors and circuits for its acquisition, but a corporation headed by Joseph Weinstock, who also has several uptown houses under Loew jurisdiction, has held on to it tightly, figuring it a gold mine from which diggings will only increase the amount of metal.

What the City Hall theatre annually grosses is viewed as an inside matter by its present manager, Bernie Shapiro. The house has no competition, he states, for the simple reason that square feet in the financial district pull in too much, even for a Roxy, these days.

Last Friday afternoon at one price, 30c, when every one of the 700 seats was filled and more were waiting to stoop, is no criterion Shapiro vouches. Quite often the seats are filled and there is a line at the box office.

In the evening there is just as great a demand for the seats, the manager claims. Five cents then is knocked off because the afternoons are considered for the "flops," while the evenings are taken up more by pure pleasure seeking residents and hard-worked pressmen during their midnight lunch hour from the big downtown dailies.

A grind program opens at 8:45 on week-day mornings and closes each evening at 11. The show takes from 105 minutes to two hours. It is made up of a feature, as hot from Broadway as a live theatre manager can book it; a short, novelty and newsreel.

As an illustration of the heat, they got "The Patriot" at City Hall Thursday and Friday, an exception to the rule which is for a daily change.

The wiring program has got them going now, like a lot of other exhibitors. Sure, they don't need it, but they like to keep abreast of the times. But, they want to be sure about interchangeability before they sign any contract. If they had known what this was all about three months ago they would have signed then. But they didn't then and they don't know and they won't until they do. Whichever they sign up for will go to Western Electric or RCA, the manager vouches.

As for the house itself. There is one floor with a piano which plays during the shorts and an organ which is worked during the feature. A couple of male ushers are supposed to be in attendance, although they do not intrude enough to be noticed. The crowd in the afternoon is orderly. Some of the customers wear caps; others carry canes. Most of them take their topwear off when they pass the ticket chopper. No smoking.

Everything clean and slightly suggestive of the Cameo on the 42nd street. *Waly.*

B'WAY PALACE

("Sally"—Tab)

Los Angeles, Nov. 2.

Musical comedy, in four scenes, by Guy Bolton, with music by Jerome Kern. Produced and staged by Leo LeBlanc. Butterfly Ballet music by Victor Herbert. At Palace.

Sally of the Alley)
Sally of the Alley)
Mme. Nockerova).....Nadine Wayne
Blair Farquar.....Douglas Keaton
Otis Hooper.....Ken Browne
Rosalind Rafferty.....Lucille Mayes
Mrs. Ten-brock.....Eleanore Lawrence
Mr. Richard Farquar.....Fritz Adams
"Pops".....Chas. E. Cross
Jimmy, a Reporter.....Tex Reicard
Sascha, Violinist.....Al Garry

Inaugurating a new policy at Palace, that of a first run movie house and musical tab combined, "Sally," the Florenz Ziegfeld musical comedy, opened at a fifty cent top to a receptive full house.

Scheduled to run four times daily, it has necessarily been chopped down from the original Marilyn Miller success—still the meat of the Broadway production is here and used and displayed to the greatest advantage.

Co-starring Nadine Wayne, home town girl, and Douglas Keaton, the playlet got off to a whirlwind start with a perfect chorus buck routine. Where the gals picked up their technique will always remain a mystery, but the 20 worked as one.

The buck number was daintily led by Miss Wayne, and called down the house. It seemed a bit odd to this reviewer, who had seen the original Sally, when the chorus returned sans Miss Wayne, and knocked out a perfectly beautiful buck encore to the tune of "Crazy Rhythm," written long after the original "Sally" had bowed out.

However, despite a few modern gags pulled by Ken Browne, who scores as a comic, and several places where the original script had been obviously cut, the show is the same as it was when presented for $6.60 top.

For voice, Douglas Keaton holds the spot. Nadine Wayne, nice little hoofer, and neat looker, hasn't the pipes for a solo lead. Her diction and enunciation good; her bearing and stage presence fine; still her vocal solos do not click.

Only one touch of the Ziegfeldian hand is noticeable in the costuming. The garden party, the third scene, opens with a choral ballet. The gals are decked in ostrich plumes, exposing legs and torsos a la Forty-second street.

Lucille Mayes, acting as foil for Browne, had little to do. Though programed to sing several numbers, she was prominently in the background, her musical numbers being rendered by Miss Wayne. She is not any too strong as a foil, either, several of Browne's good gags getting little better than a titter where belly laughs were expected.

A male quartet, whose names were left off the program, doubled in brass and did ensemble numbers as a side line to their two warbling offerings.

The entire production runs just an hour, with no halt between scenes, as the quartet, Mr. Keaton and a pair of the girls at various times work in one for a scene change.

The picture shown in conjunction with the showlet, is "The Matinee Idol," with Bessie Love and Johnnie Walker.

The picture will not draw the peasants. Show nitely. With a chorus of home towners, and the lady lead a L. A. girl, and the whole show better than average business prospects for the Broadway Palace look pretty good for the near future.

James Thatcher, on a trip around the world, is in Paris this week.

PRESENTATIONS—BILLS

NEXT WEEK (November 12)
THIS WEEK (November 5)

Shows carrying numerals such as (11) or (12) indicate opening next week on Sunday or Monday, as date may be. For this week (4) or (5) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

GERMANY

Month of November

BERLIN
Scala
Monroe Bros
Dewers 2
Alf Jackson Girls
Little Fred
Emanuel Steiner
Geltner Tr
Jack Hylton
Gypsy Rhouma-je
L Maiss
Wintergarten
2 Holders
Kuriens
Harry Steffin
3 Dakotas
Cody Co
Plattier Bros
4 Tellers
Vera Nemchinowa
Anton Dolin
Runaway 4
3 Klewnings
Terrier Rennon
DRESDEN
Central
Ching Chung
Robert Star
Victorias
Frank & Eugenie
Niotna
Noni
3 Guerres
Mac Ture
Golden Ser

PARIS

Week of November 5

Casino de Paris
Jane Marnac
Goode Sis
Mitty & Tillio
Nina Myral
Saint Granier
Henry Laverne
Bach-Ricaux
Max Cassvan Tr
L Tiller's Girls
Davies Girls
Gomez 3
Endja Mogoul
Copla Orch
Lolita Mas
Angelita Rubio
Maria Benitez
Maud Burgane
Henry Garat
Ninon Guerald
Florelle
Paulette Franck
Anita Labarta
Pierre Sergeol
Paul Gason Orch
Cirque d'Hiver
Cliff Aeros
Ben Beno
Napoli 2
Carlos Medini Tr
Karmanow Dogs
Pattons 3
Guttenberg Tr
A Carre Horses
Little & J Walter
Fratellini 3
Thea Madrigali
Empire
Charlot Rivels
Andreu
Valies
Chinese Syncopat'rs
Gustodia Romero
Agube Gudzoff
Ajax 3
Pepino Dogs
Bea Zoltana
Peul Berny
Will & Hart
Olympia
Yvonne Dupre
Senorita Elsa
Teddy & Dolly
Ferri 2
Mado Stelly
Jane Marceau
Frank Pichel
Ione & Brieux
Kismet Sis
Matisen
Poliardis 3
Rolla
Miss Fillis

LONDON

Week of November 5

FINSBURY PARK
Empire
Frank Melbourne
Eddie Bayes
Leo Sax 3
Fred Benkey
Fayre 4
Edwin Lawrence
Talbot O'Farrell
Les Pierrotys
LONDON
Hippodrome
That's Good Girl
Victoria Palace
Will Fyffe
Maugham & Fehl
Victoria Girls
Chas Hayes
Victor Andre
4 Bennos
Bertha Wilmott
Evelyn Hardy
NEW CROSS
Empire
Between Ourselves
STRATFORD
Empire
Un Vent de Folie

PROVINCIAL

ABERDEEN
H. M.
2 White Arms
BLACKPOOL
Grand
Plunder
Opera House
Desert Song
BIRMINGHAM
Empire
Stella & Partner
Collinson & Dean
Victoria Carmen
Dickenson & Cluver
10 Loonies
4 Colored Arist'cr'ts
Frank Faye
Kiraku Bros
Grand
Juno
BRADFORD
Alhambra
Bogus Prince
CARDIFF
Empire
Vogues & Vanities
EDINBURGH
Empire
Hit the Deck
GLASGOW
Alhambra
Girl Friend
Empire
Blue Saraphan
HANLEY
Grand
Billy Blue
HULL
Palace
Student Prince
LEEDS
Empire
Clowns in Clover
Royal
Alibi
LIVERPOOL
Empire
White Camellia
MANCHESTER
Palace
Lady Mary
NEWCASTLE
Empire
Show Boat
NEWPORT
Empire
Novelty Show 1928
NOTTINGHAM
Empire
George Hurd
Miguel Galvan
Janet Joye
Sarry Tate
Conrad's Pigeons
Selma 4 & K Sis
Osborne & Perrier
Junetros
Royal
Craig's Wife
PORTSMOUTH
Royal
Burlesque
SALFORD
Palace
Spice of Life Rev
SHEFFIELD
Empire
Vagabond King
SOUTHSEA
King's
Oh Kay
SWANSEA
Empire
Shake Your Feet Co

Picture Theatres

NEW YORK CITY
Capitol (10)
"Jazz Holiday" U
Walt Roesner
Capitolians
Ritz Bros
Zelaya
Valodia Vestoff
Marian Vaughn
"Show People"
(3)
"Jewels" Unit
Walt Roesner
Capitolians
Harry Rose
Frances Shelley
Lassiter Bros
Owen & Anderson
"The Wind"
Paramount (10)
"Volcano" Unit
Eddie Peabody
Frank Melino Co
Gil Wray
Gogo De Lys
Ted & Jack Dale
"His Private Life"
(3)
"Blue Revue" Unit
Eddie Peabody
Frank Stever
Gamby-Hale Girls
Small Bros
Bob Uke Henshaw
Pelle & Cola
Irene Taylor
"Woman Moscow"
Roxy (3)
Patricia Bowman
Nicholas Daks
Alexis Rothov
Jeanette Garrette
Michael Vijanin
Kentucky Choir
Henri Therrien
Jeanette Garrette
32 Roxyettes
"Dry Martini"
CHICAGO, ILL.
Avalon (3)
Dell Lampe Bd
Inez & DeWynn
Ossman & Shepps
Lime 3
Empire Comedy 4
Capitol (3)
Roy Detrich Bd
Will Aubrey
Bernie Bros
Lydia Harris
Chicago (3)
"Wonderful Girl" U
H L Spitalny Bd
Marion Harris
Heller & Riley
A & R Samuels
Paragon 4
Foster Girls
"The Racket"
Granada (3)
Charley Kaley Bd
Jane & Kath Lee
Fink & Ayres
Marie & N Kerinoff
Sara Ann McCabe
Harding (3)
"Come On Red" U
Al Morey Bd
Red Grange
Wally Jackson
Kellogg & Lewis
Carroll & Groman
"The Tempest"
Marbro (3)
Benny Meroff Bd
Thelma White
Werner & M'ry Ann
Strand 2
Norshore (3)
"Bowery Blues" U
Al Kvale Bd
Al & Gussie Bloom
Jack LaVier
Ilomay Bailey
Oriental Ballet
"Wings"
Oriental (3)
"Bits of B'Way" U
Paul Ash Bd
Richy Craig
Vera Van
Paul Kirkland
Foster Girls
"Moran of Marines"
DALLAS, TEX.
Palace (10)
"Sunny Kiss" Unit
Willie Robyn
Maurice Colleano
Bobbie Gilbert
Georgia Hayes
Pedro Rubin Co
Branch & O'Donee
DENVER, COL.
Denver (8)
"Main St B'way" U
Joe Besser
Almira Sessions
Cy Kahn
Burday & Norway
Ruth Witmer
Arthur Campbell
Felicia Sorel Co
DES MOINES, IA.
Capitol (10)
"Xylophonia" Unit
Jack Joyce
Prosper & Maret
Leonard & Hines
Musical Johnstons
Foster Girls
DETROIT, MICH.
Capitol (4)
Agnes Gilroy
Pasquali Bros
Paul Small
Sunshine Girls
"C'p'n'ate Mar'ge"
Paradise (3)
"Pickin' P'ches" U
Mark Fisher Bd
3 Diamonds
Si Wills
3 Keena Girls
Geo D Washington
Oriental Ballet
"Wings"
Regal (3)
Fess Williams Bd
Wene 3
Jerry Gould
Midnite 3
Tom Faxon
Marsh Rogers
Rialto (5)
Wilton Crawley
Graham & Courtn'y
Stratford
2d half (8-10)
M Hillblom Bd
Ted Leary
Cook Sisters
Evelyn Phillips
Ketch & Wilma
Romaine & Castle
Tivoli (3)
"Pow Wow" Unit
Verne Buck Bd
Ed & Morton Beck
Harry Losee
Horton Spur
Helen Packard
Art Dickson
Sorrel Girls
"While City Sl'ps"
Tower (3)
"Sunny Spain" Unit
Frankie Masters Bd
Henri Kokes
G & M Eline
Harm & Nee
Boyd Senter
Walters & Russell
"Two Lovers"
Uptown (3)
"Bittersw't Blues"
Bennie Krueger Bd
Dezo Retter
Evelyn Wilson
Wells & Winthrop
Gould Dancers
"While City Sl'ps"
ATLANTA, GA.
Howard (12)
"Knick Knacks" U
Lee 2
Foster Girls
BALTIMORE, MD.
Century (5)
Ted Claire
Lamberti
King & King
Dennis Sis
Roy Chaney
Gould Girls
"Moran of Marines"
BIRM'GHAM, ALA.
Alabama (12)
"Rah Rah Rah" U
Johnny Perkins
Luella Lee
Al Gale
Md Collegiates
BOSTON, MASS.
State (5)
Gitz Rice Co
Morris & Campbell
"Napoleon"
BUFFALO, N. Y.
Buffalo (4)
"House Boat" Unit
Dave Apollon
Manila String Orch
Danzi Goodell
Glicerio Serna
Felicia Sorel Girls
"Docks of N Y"
Lafayette (3)
Miss Patricola
Josie Flynn's Mins
Spite 16
Ambler Bros
"Show Girl"
CLEVELAND, O.
(State (3)
"Blossoms" Unit
Sammy Lewis
Patti Moore
Arthur Ball
Del Delbridge
Tripoli 3
Stadler & Rose
Stanley & Birnes
Geraldine & Joe
Dick Rolfe
"Varsity"
Michigan (4)
"Oh Teacher" Unit
Al Evans
Ray Bolger
Helen Kennedy
A & L Carr
Lucien La Rue
Virginia Lee
"Masks of Devil"
EV'NSVILLE, IND.
Victory
2d half (8-10)
Raymond & Geneva
R'ger & Edna Hurst
Surprise Rev
Beck & Regan
Dorothy Lund Co
FT. WORTH, TEX.
Worth (10)
"Seeing Things" U
Chilton & Thomas
Allen Raymond
Lea Klicks
Sammy Cohen
Sorel Girls
HOUSTON, TEX.
Metropolitan (10)
"Kat Kabaret" U
Bert Nagle & Omar
Patterson 2
Kerenos & Maree
Ray Walman
Rasch Girls
IRVINGTON, N. J.
Sanford (4)
Les Stevens
Ray Nichols Bd
Dolores Lopez
Chapman & Snyder
Travers & Weston
Fargo & Richards
"An'b'y S'n Kely?"
LOS ANGELES
Boulevard (2)
Lynn Cowan
Dorothy & H Dixon
June Clyde
Boulevard Beauties
"Beau Broadway"
Carthay Circle (5)
Carli Elinor Orch
"Interference"
Criterion (8)
Bakalienikoff Orch
"Wedding March"
Egyptian (2)
Huff & Hunt
John & H Griffith
3 Brox Sis
Barnum & Bailey
"Singing Fool"
NEWARK, N. J.
Branford (3)
Charlie Melson
Madelyn Killeen
Anna Chang
Dugan & Parker
Bebe Barri Girls
"C'p'nate M'rriage"
Mosque (3)
C Henry Earle
"Battle of Sexes"
NEW HAVEN, CT.
Olympia (5)
"Stars" Unit
Chet Martin
David Rubinoff
Evans & Perez
Darling 2
Lydon & Farnum
"Night Watch"
Sherman (5)
Memories of Opera
"Home Towners"
N. ORLEANS, LA.
Saenger (10)
"Cameo" Unit
Ray Paige Novelty
Band Idea
Tommy Wonder
Lett Sis & Louise
Foster Girls
OMAHA, NEB.
Riviera (9)
"Step This Way" U
Dictators
Bob Bob & Bobbie
Bee Sarche
Francis Wills
Nat Spector
Foster Boys & Girls
PH'LAD'PHIA, PA.
Carman (5)
Raymond & Cav'rly
Ford & Grace
Berk & Suan
Mazda Lane Ladies
Dolan & Gale
"Domestic M'dlers"
Fay's (5)
Marino & Mona
Katherine Rose Co
Billy Nash
Dorothy Barnett
"Mother Machree"
Fox's (5)
Ayres M & Rasche
Theodore Steppan'ff
Russian Salon 4
"End of Petersb'g"
Stanley (5)
"Jazz Frolic" Unit
Billy Glason
Fauntleroy & Van
George Schreck
Danc'g Tamb'rines
"Docks of N Y"
PITTSBURGH, PA.
Penn (4)
"Blue Grass" Unit
Teddy Joyce
Coleman Goetz
3 Slate Bros
G Griffith & R'sette
Irene Wolf
Foster Girls
"Revenge"
S. ANTONIO, TEX.
Texas (10)
Flapperettes Rev
Billy Gerber
Ruth Denise
Coscia & Verdi
Foster Girls
SAN FRANCISCO
Granada (3)
Henry Busse Bd
Don George
Barnett & Clark
Joe Basser
Almira Sessions
Ruth Witmer
Burdy & Norway
Arthur Campbell
"Battle of Sexes"
Warfield (3)
Rube Wolf Bd
Ted Doner
Varsity 4
Gale 4
Aileen & Evans
Bobbie Thompson
Joe Doner
Bill Albright
Jere Coe
"Mask of Devil"
ST. LOUIS, MO.
Ambassador (4)
"Teeing Off" Unit
Harry Langdon
Dave Silverman
Rome & Dunn
Earl Lavere
"Sawdust Paradise"
Missouri (4)
"Bag o' Tricks" U
Frank Fay
Brooks Johns
"Haunted House"
WASH'TON, D. C.
Fox (10)
Jos LaRose Pres
Fox Tillerettes
Meyer Davis Sym
Leon Brusiloff
Lawrence Downey
"Caught in Fog"
(3)
Fox Tillerettes
Martha Vaughn
Earl & Bell
Maxine & Lee
Smith & Hadley
Nee Wong
Mami Rollins
Leon Brusiloff
Meyer Davis Sym
Lawrence Downey
"Dry Martini"
Palace (10)
"Blue Revue" Unit
Bobbie Kenshaw
Irene Taylor
Frank Stever
Pelle & Cola
Small Bros
Wesley Eddy
"Docks of N Y"
(3)
"Step On It" Unit
Wesley Eddy
Paul Mall
Burnoff & Jos'phine
Helen Wright
Felicia Sorel Girls
"The Wind"

Loew

NEW YORK CITY
American
1st half (12-14)
Melvin Sis
Sammy Duncan
Jack Donnelly Rev
Vilas & Stringo
Ross & Gilbert
(Three to fill)
2d half (15-18)
Santiago 3
Lillian Boardman
Taylor & Bobbe
Wally Sparples Co
Arkansas Charlie
Smith & Barker
Ed Sherlin Co
(One to fill)
Boulevard
1st half (12-14)
Romas Tr
Jack Lee
Cardo & Noll
Wilkens & Wilkens
Saranoff Co
2d half (15-18)
Hubert Dyer Co
Barr & Davis
Leo Bill
Carl McCullough
Fridkin & Rhoda
Commodore
1st half (12-14)
Leon's Dogs
Ethel Pastor
Hall & Pillard
Bert Gordon Co
(Two to fill)
2d half (15-18)
Singer & Lightner
Fields & Buckley
Zeck & Randolph
E Gilbert & Y Co
(Two to fill)
Delancey St.
1st half (12-14)
Bee Starr
Restivo
Morgan & Sheldon
Villani & Villani
Pilcer Douglas & M
2d half (15-18)
Goodwin & Fitzp'k
Meyers & Nolan
Silver King
Nelson & Knight
Riot of Rhythm
Fairmount
1st half (12-14)
3 Lordens
Barr & Davis
Weist & Stanton Co
Lew Wilson
Lew Wilson Gang
Oriental
1st half (12-14)
In Wrong
Cahill & Wells
Eva Clark Boys
(Two to fill)
2d half (15-18)
Bee Starr
Mabel Withee Co
Cupid's Closeups
Robbins & Jewett
Rooney Sis Rev
Palace
1st half (12-14)
Karle & Rovein
Frank Whitman
Zeck & Randolph
Radio Fancies
(One to fill)
2d half (15-18)
LeVarr Bros & P
Bert Gordon Co
(Two to fill)
Premier
1st half (12-14)
Gorgallis 3
Lucil'e Benstead
Silver King
Robbins & Jewett
Billy Wells & Faye
2d half (15-18)
Nathane & Sully
Restivo
Dalton & Craig
Ross & Gilbert
Les Gellis Rev
Prospect
1st half (12-14)
The Fitzgeralds
Nan Blackstone
Dalton & Craig
Grindell & Esther
Juvenile Steppers
2d half (15-18)
Conley 3
Mason & Gwynne
Seymour P & Bey
Bob Nelson Co
Jack Donnelly Rev
ATLANTA, GA.
Grand (12)
Al Gordon's Dogs
3 Ryans
Faber & McIntyre
2d half (15-18)
Sullivan & Mack
Royal Gascoignes
Billy Gross Co
Empire Comedy 4
Josie Flynn's Mins
CORONA, L. I.
Plaza
1st half (12-14)
Kate & Wiley
Hicks & Hart
Jimmy Lyons
Marino & Mona Co
(One to fill)
2d half (15-18)
Song Fashions
Vilit & Stringo
Frank Dobson Co
Grindell & Esther
Romas Tr
HOUSTON, TEX.
Houston (12)
Hama & Yama
Kramer & Fields
Robinson Connie Co
Kramer & Boyle
T Christian Orch
JAMAICA, L. I.
Hillside
1st half (12-14)
Lawton
Mabel Witnee Co
Swartz & Clifford
Ed Sheriff Co
Rooney Sis Rev
2d half (15-18)
3 Lordens
Hicks & Hart
Carson & Willard
Memories of Opera
(One to fill)
MEMPHIS, TENN.
Loew's (12)
4 Kadex
Ed & Lou Miller
Leon & Dawn
Dave Harris & F
Dave Harris Girls
MONTREAL, CAN.
Loew's (12)
Palermos Canines
Marcus Berta
Creighton & Lynn
Abbott & Bisland
O'Dunne & Day
Royal Welch Co
Welford & Newton
Swartz & Clifford
Elida Dancers
(One to fill)
National
1st half (12-14)
Julius First Co
Henry Toomer Co
Bob Nelson Co
Les Gellis Rev
(One to fill)
2d half (15-18)
Bud Carlell
Cahill & Wells
Happiness Girls
(One to fill)
Orpheum
1st half (12-14)
Santiago 3
Ryan & Ross
Mason & Gwynne
Frank Dobson Co
Morris & Shaw
Lieut Gitz Rice Co
2d half (15-18)
Vardell Bros
Nan Blackstone
Weist & Stanton Co
Jimmy Lyons
Lorraine & Minto
State (12)
Man-IKn
Halstead & Daniels
Weston & Lyons
Dolan & Bonger Co
(Two to fill)
Victoria
1st half (12-14)
Herberta Beeson
Meyers & Nolan
Harry Howard Co
Lorraine & Minto
(One to fill)
2d half (15-18)
3 Castles
Cardo & Noll
Morris & Shaw
Buzzington's Bd
(One to fill)
BROOKLYN
Bedford
1st half (12-14)
3 Castles
Welford & Newton
Arthur Devoy Co
Watts & Hawley
Nellie Arnaut Boys
2d half (15-18)
Victoria & Dupree
Fenwick Girls
Sid Lewis Co
Pilcer Douglas & M
Bushwick
1st half (11-14)
Gifford & Gresham
Olive Olsen Co
Capt Done
(Two to fill)
2d half (15-17)
Polly & Wally
Carroll Sis

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Jimmie Rodgers
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BAY RIDGE
Loew's
1st half (12-14)
Stubblefields
Elsie Huber Co
Cole & Ward Co
Nelson & Knight
Wally Sharples Co
2d half (15-18)
Gorgallis 3
4 Pepper Shakers
Brandeis C & Mann
Billy Wells & Faye
BOSTON, MASS.
Orpheum (12)
3 Nitos
Gary & Baldi
Duci de Kerekjarto
Brown & B'm'gh'm
Olcott & Lee
Paris Creations
CANTON, O.
Loew's (12)
Evelyn Phillips Co
Romaine & Castle
Keller Sir & Lynch
Ross Wyse Jr Co
Private Slack
CLEVELAND, O.
Granada
1st half (12-14)
Sullivan & Mack
Royal Gascoignes
Billy Gross Co
Empire Comedy 4
Josie Flynn's Mins
2d half (15-18)
Selma Braatz
Henry Regal Co
Wilson Bros
Johnny Marvin
Lowe & Sargent Co
Park
1st half (12-14)
Selma Braatz
Henry Regal Co
Wilson Bros
Johnny Marvin
Lowe & Sargent Co
NEWARK, N. J.
State (12)
Ploetz Bros &Sis
Mitchell & Minch
Sol Gould Co
Lillian Morton
Joe Fejer Orch
NEW ORLEANS
State (12)
Bob Anderson & P
Myrtle Boland
John Barton Co
Kemper & Bayard
Gracella & Th'dore
NORFOLK, VA.
Loew's (12)
Lohse & Sterling
Geo DuFranne Co
Peggy Mackechnie
Jones & Rea
Eddie Mayo Gang
TORONTO, CAN.
Loews' (12)
The Bardelongs
The Vagrants
Grey & Byron
Lewis & Ames
Whirl of Splendor
W'DHAVEN, L. I.
Willard
1st half (12-14)
Carr Bros & Betty
Carl & N Fletcher
Cupid's Closeups
Sid Lewis Co
Gautchi & Phelps
2d half (15-18)
The Fitzgeralds
Alexander & Peggy
Clinton & Rooney
(One to fill)
YONKERS, N. Y.
Yonkers
1st half (12-14)
Joe Mandis 3
Lillian Boardman
Rome & Gaut
(Two to fill)
2d half (15-18)
Kate & Wiley
Carl & N Fletcher
In Wrong
Edith Clifford
Matino & Mona Co

Keith's

NEW YORK CITY
Broadway (11)
5 Jansleys
Villa & Strigo
Leland & St. Clair
Chaney & Fox
Haven McQuarrie
(Two to fill)
Toney & Norman
(Others to fill)
2d half (15-17)
Just Like a W'man
Mario & Lazarin
Fleeson & Hayes
Mitchell & Durant
Felovis
Smith & Dale
2d half (8-10)
Lewis & Winthrop
Jimmy Allard Co
Rastelli
Jack Wilson Co
Dr J Robt Pauline
(One to fill)
81st St. (11)
Halstead & Daniels
Johnny Hyman
Buck & Bubbles
Fur Show
(Two to fill)
(4)
Phillips & Sheldon
Morgan Stone & C
Eddie Dale Co
Nina Gordani
Harry Burns Co
Riva & Orr Co
Fordham
1st half (11-14)
Hap Hazard
Belle Baker
(Three to fill)
2d half (15-17)
Finan & Doris
For no Reason
George Beatty
Jack Wilson Co
Riva & Orr Co
2d half (8-10)
Talent & Merit
Maddock's Tricks
Hayes & Fleeson
T Roy Barnes
A Nite at the Club
Franklin
1st half (11-14)
J & J McKenna
Cuckoo
Polly & Oz
Harry Burns Co
(One to fill)
2d half (15-17)
Con Colleano
Forsythe & Kelly
Stop Look & Listen
(Two to fill)
2d half (8-10)
Mosconi Bros Unit
Hamilton
1st half (11-14)
Holly
Art Henry Co
(4)
Reed & Lucey
Joe Browning
Vannessi Co
Belle Baker
(One to fill)
Bushwick
1st half (11-14)
Gifford & Gresham
Olive Olsen Co
Capt Done
(Two to fill)
2d half (15-17)
Polly & Wally
Carroll Sis

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Helen Arden Co
(Two to fill)
2d half (15-17)
Young Kee Tr
Chesleigh & Carson
Skelly Sis Co
Brown & Lavelle
(One to fill)
2d half (8-10)
5 Jansleys
Clifford & Marion
Lockett & Page Co
(Two to fill)
Hippodrome (11)
Van de Velde Tr
Bussey & Case
H Walman's Debs
(Three to fill)
(4)
Mason & Dixon Co
Olive Olsen Co
Yesterthoughts
Chevalier Bros
Toney & Norman
Axel Miranos Co
Jefferson
1st half (11-14)
Mitchell & Durant
Con Colleano
Al Trahan Co
Stop Look & Listen
(One to fill)
2d half (15-17)
J & J McKenna
Frankie Heath Co
Harry Burns Co
May Wirth Co
(One to fill)
2d half (8-10)
Gibson & Price
Tex McLeod Co
Helen Arden Co
Art Henry Co
Waite Hoyt Co
Arthur Petly Co
Palace (11)
Rastelli
Butler & Parker
Olsen & Johnson
Jack Benny
Koun Sis
(Others to fill)
(4)
Cortini
Al Trahan Co
William Morris Co
Fannie Brice
Fur Show
(Others to fill)
Regent
1st half (11-14)
Tai Ling Sing & Ah
Before Breakfast
Krafts & LaMont
Along Broadway
(One to fill)
2d half (15-17)
B & H Skatelle
Murry & Leonard
D & G Ahearn
Lew Kelly Co
Senorita Alcanez
2d half (8-10)
Al Emma & Margie
Jack Ryan
Virginia Rucker Co
Boggs & Weston
Geo Fredericks Co
Watts & Hawley
Amateur Nite in L
Riverside
2d half (15-17)
Les Galenos
Lottice Howell
(Others to fill)
2d half (8-10)
Bland Lenore & B
Mario & Lazarin
Just Like a W'man
Walter O'Keefe
Smith & Dale
Watson & Cohan
(Two to fill)
2d half (8-10)
Brengk & Bella D
Moran Gr'man & W
Double Exposure
Adams & Rash
Joy Girls
Greenpoint
1st half (11-14)
Victoria & Dupree
Carroll Sis
Brown & Lavelle
Young Wong Tr
(One to fill)
2d half (15-17)
Hughie Clark Unit
2d half (8-10)
Howard Girls
Allan Reno
Good Night Nurse
Barrett & Cuneen
7 Stylish Steppers
Kenmore
1st half (11-14)
Fynan & Doris
Foy Family
Just Like a W'man
(Two to fill)
2d half (15-17)
Art Henry Co
Henry Santry Co
(Three to fill)
2d half (8-10)
Mel Klee Unit
Madison
1st half (11-14)
Gibson & Price
Snoozer Jr
Manny King Co
Tex McLeod Co
Irene Ricardo
May Wirth Co
2d half (15-17)
Mel Klee Unit
2d half (8-10)
Chas Mac & Odette
Morrell & B'ckwith
The Little Parade
Polly & Oz
Irving Edwards
Rosita
Orpheum
1st half (11-14)
Hughie Clark Unit
2d half (15-17)
Gifford & Gresham
Olive Olsen Co
Cracker Jacks
(Two to fill)
2d half (8-10)
Victoria & Dupree
Carroll Sis
Dewey & Rogers
Nally & Mack
J Thomas Saxotette
Prospect
1st half (11-14)
Mel Klee Unit
2d half (15-17)
Shields & Delaney
Manny King Co
Al Tr[illegible] Co
(Two [illegible] fill)
2d half (8-10)
Kiefer 3
Holly
Snoozer Jr
Forsythe & Kelly
Irene Vermillion
AKRON, O.
Palace
1st half (12-14)
Earl Lindsay Rev
Spence & True
Ruth Robinson Co
Cliff Edwards
(One to fill)
2d half (15-18)
The Collegiates
Frank Hamilton

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, Bet. 46th-47th Sts., New York
This Week:
Mrs. Val Stanton; Mrs. Walt Roesner

Royal
1st half (11-14)
Young Wong Tr
Murray & Leonard
Cantor & Duval
Geo Beatty
Variety Girls
2d half (15-18)
Holly
Billy Purl Co
Sully & Thomas
(Three to fill)
2d half (8-10)
Capt Dohn
Arnold & Lehman
Marie Sabbott Co
Wilton & Murphy
Musical Chapins
CONEY ISLAND
Tilyou
1st half (11-14)
Shields & Delaney
King Solomon Jr
Forsythe & Kelly
Riva & Orr Co
(One to fill)
2d half (15-17)
Tex McLeod Co
Polly & Oz
Cameo Ramblers
(Two to fill)
2d half (8-10)
Gibson & Price
Tai Ling Sing & Ah
Jean Waters Co
Burns & Kane
Stop Look & Listen
FAR ROCKAWAY
Strand
2d half (15-18)
Chevalier Bros
Along Broadway
Toney & Norman
Glorious Girls
Two to fill)
2d half (8-11)
The Claires
P't't Leather Boys
Primrose Semon
Walter Walters Co
Joe Darcy
O'Donnell & Blair
BROOKLYN
Albee (11)
Ken Murray Unit
Peter Higgins
Millard & Marlin
Will Mahoney
(One to fill)
2d half (8-11)
6 Rockets
Babcock & Dolly
P'e'ly Ouransky Co
Paxton
Haunted
ALLENTOWN, PA.
Colonial
1st half (12-14)
Marcus Rev & H
(Others to fill)
ATLANTIC CITY
Keiths'
1st half (12-14)
Curley Burns
Farnell & Florence
(Three to fill)
2d half (15-18)
Melodious Maids
Forzythe & Kelly
Natha.
(Two to fill)
AUBURN, N. Y.
Jefferson
1st half (12-14)
Frimis & Kennedy
(Two to fill)
BALTIMORE, MD.
Hippodrome
(12)
Jack Lee
Jack Usher Co
Gordon & Gates
Tango Shoes
(One to fill)
(5)
Billy Arlington Co
Homer Romaine
Claude & Marion
Breen LaRard & B
Jewell & Rita
New Garden (12)
Gaynor & Byron
Hal Neiman
Rose's Midgets
(Two to fill)
(5)
Large & Morgner
Goetz & Duffy
F X Bushman Sr
Ruth Ford
Eva Shirley Gang

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

3 Girl Friends
Walter Bradbury
Maxine Evelyn
Doreen Wilde
"Battle of Sexes"
Loew's State (2)
"Silhouette" Idea
Cushing & Hutton
Le Claire & Clarita
Chief Eagle F'ther
Treen & Barnett
"Mask of Devil"
Metropolitan (2)
"Ocean Blues" U
Frank Jenks
Charley Chase
Al Norman
Athlone
21 Foster Girls
"Take Me Home"
United Artists (7)
The Rangers
Williams & Gilmore
Pearl 2
8 Studio Girls
"The Awakening"
Warner Bros.
(Indef.)
Leo Forbstein Orch
Ceballos Pres
Carl McCullough
Nathane & Sully
2d half (15-18)
Julius First Co
June & Jo
Morgan & Sheldon
Wilkens & Wilkens
Lieut Gitz Rice Co
Grand
1st half (12-14)
Bud Carlell
Goodwin & Fitbp'k
Morgan & Dunn
Elliott & LaTour
Happiness Girls
2d half (15-18)
Lawton
Cook & Rosevere
Saranoff Co
Watts & Hawley
Carr Bros & Betty
Lincoln Square
1st half (12-14)
Wells Craven & L
Bernice & Pansey
Smith & Barker
Melville & Rule
Riot of Rhythm
2d half (15-18)
Karle & Rovein
46th St.
1st half (12-14)
Hubert Dyer Co
Fenwick Girls
Clayton & Leonard
Alexander & Peggy
Buzzington's Bd
2d half (15-18)
Herberta Beeson
O'Connir Sis
Raymond Wilbert
Harry Howard Co
Radio Fancies
Gates Ave.
1st half (12-14)
Vardell Bros
Cook & Rosevere
Carson & Willard
Memories of Opera
(One to fill)
2d half (15-18)
Joe Mandis 3
Bernice & Pansey
Elliott & LaTour
Eva Clark Boys
Metropolitan (12)
3 Orantos
Carleton & Bellow
Alfred Latell Co
Pat Henning Co
(4)
Joe & Ida St Onge
Stewart Sis
Felovis
Anthony & H'wland
Smith & Allman
Irene Ricardo
Cuckoo
Chester
1st half (11-14)
B & H Skatelle
Lew Kelly Co
Yesterthoughts
D & G Ahearn
(One to fill)
2d half (15-17)
The Claires
Tai Ling Sing & Ah
Before Breakfast
Primrose Semon
(One to fill)
2d half (8-10)
Hammer & H'mm'r
Cavanaugh & C'ff
Manny King Co
Dolly Kay
Along Broadway
Coliseum
1st half (11-14)
Chevalier Bros

B'NGH'MT'N, N. Y.
Binghamton
1st half (12-14)
Danny Small
Chase & Collins
Pisano & Devlin
Conservatory Music
Betts Seals
2d half (15-18)
Marty Dupree Show
BOSTON, MASS.
New Boston (12)
Colville
Welford & Newton
Shamrocks & T'lips
Joe Laurie Jr
F'ntastic Frivolities
Scollay Square (12)
Patent Leather Co
Goetz & Duffy
Alfred White Co
Roxy La Rocca
Estes & Bernice
BUFFALO
Shea's (12)
All Wrong
Talent & Merit
Haunted
Derickson & Brown
(One to fill)
(5)
Prince'ss Watawassa
Sargent & Lewis
Frank Stafford
4 Camerons
Koran
CANTON, O.
Palace
1st half (12-14)
Sheldon Heft & L
Cuby & Smith
Harry J Conley
Babcock & Dolly
(One to fill)
2d half (15-18)
Hayes Marsh & F
Bartram & Saxton
Geo Broadhurst
Summers & Hunt
The Ghezzis
2d half (8-11)
Morrell & Elynor
Loma Worth
Tell Ta'es
Renard & West
Earl Lindsay Rev
CHARL'TTE, N. C.
2d half (15-18)
Roode & Francis
Lum & White
Fein & Tennyson
Bernard & Keller
4 Jolly Corks
CINCINNATI
Albee (12)
Rogers & Wynn
Princess Pat
Rich & Cherie
Larry Rich Friends
(Two to fill)
(5)
6 Daunton Shaws
Ryan Sis
Summers & Hunt
Lou Tellegen Co
Michon Bros
The Collegiates
Palace (12)
Achilles & Newman
Loma Worth
Sherman & McVey
M'rsh'll M'ntg'mery
Harry Holmes
Down Home
(5)
Tyler & St Clair
Wyoming 4
Jean Sothern
Geo Broadhurst Co
Jimmy Lucas
3 Golfers
CLEVELAND
105th St.
1st half (12-14)
Lon Lee & Louise
Mullen & Francis
6 Rockets
(Two to fill)
2d half (15-18)
Colonial 6
McManus & Hickey
Cycle of Dance
(Two to fill)
2d half (8-11)
Palmita & Millet
Spence & True
Claire Vincent Co
Frank De Voe Co
5 DeCardos
Palace (12)
Van & Schenck
Rubio Sis
(Three to fill)
(5)
Enchantment
Turner Bros
Mason & Keeler
Evans & Mayer
Ted Lewis Bd
COLUMBUS, O.
Keith's
1st half (12-14)
Bartram & Saxton
Geo Broadhurst
The Ghezzis
Summers & Hunt
P'vl'y O'rainsky Co
2d half (15-18)
Sheldon Heft & L
Cuby & Smith
Babcock & Dolly
Harry J Conley Co
Cliff Edwards
2d half (8-11)
Achilles & Newman
Joe Niemeyer Co
Casey & Warren
Courtney Sis
Senator Murphy
Tampa
DAYTON, O.
Keith's
1st half (12-14)
Joe Niemeyer
Jean Sothern
Wyoming 4
Lou Tellegen
Eddie Borden Co
Morrell & Elynor
2d half (15-18)
Ann Garrison
Flo Brady
Anger & Fair
Ben Turpin
Pedro Rubin Co
(One to fill)
2d half (8-11)
Sheldon Heft & L
Sherman & McVey
Ray Hu'ing & Seal
Rich & Cherie
Larry Rich Friends
(Two to fill)
DETROIT, MICH.
Hollywood
1st half (12-14)
Cycle of Dance
Winnie Lightner
Fred Stritt
(Two to fill)
2d half (15-18)
Evans & Mayer
Don Lee & Louise
Fred Stritt
(Two to fill)
2d half (8-11)
Will Mahoney
Mullen & Frances
(Three to fill)
Oriental (12)
Dance Bits
The Gaudsmiths
T & R Romaine
Lydia Barry
Brown McGraw Bd
(5)
Milton Dill Sis
Morton & Thomas
Eugene O'Brien Co
Barry & Whitledge
Princess Pat
Uptown
1st half (12-14)
Colonial 6
Hollingsworth & C
Evans & Mayer
5 Bracks
(One to fill)
2d half (15-18)
Lewis & Winthrop
Winnie Lightner
Ishikawa Japs
(Two to fill)
2d half (8-11)
Rubio Sis
Rogers & Wynn
Ruth Robinson Co
Sol Brilliant Co
The Meyakos
EASTON, PA.
State
1st half (12-14)
Steel Pier Minstrels
(Two to fill)
2d half (15-18)
Rogers' Girl Show
(Two to fill)
ELMIRA, N. Y.
Keeney's
1st half (12-14)
Scher Boys
Clevel'nd & Dowrey
Gibbs 2
2d half (15-18)
Conservatory Music
Betts Seals
(One to fill)
ERIE, PA.
Erie
1st half (12-14)
Pat Haley
Bernard & Suzanne
Caranas & Barker
(Two to fill)
2d half (15-18)
6 Rocketts
Ryan Sis
Kluting's Ent
(Two to fill)
FT. WAYNE, IND.
New Emboyd
1st half (12-14)
McManus & Hickey
Eugene O'Brien Co
Midgetland
(Two to fill)
2d half (15-18)
Devil's Circus
Frank De Voe
Chas Slim Timblin
4 Balls
(One to fill)
2d half (8-11)
Whiteway Gaieties
Gilbert & French
Hooper & Gatche't
Cliff Edwards
(One to fill)
GL'NS F'LS, N. Y.
Rialto
2d half (15-18)
Dotson
Faber & Wells
(One to fill)
GLOVERSVILLE
Glove
2d half (15-18)
Al Moore & Tars
(Two to fill)
GRAND RAPIDS
Keith's
1st half (12-14)
(Same bill plays Toledo 2d half)
The Meyakos
Sol Brilliant
Sam Mann
Barry & Whitledge
(Two to fill)
2d half (8-11)
Colonial 6
Lehr & Bell
Marie Valenti
Hollingsworth & C
Lydia Barry
5 Bracks
HARR'SBURG, PA.
Majestic
2d half (15-18)
Scrambled Legs
Ada Brown Co
Curly Burns Co
Burt & Lehman
(One to fill)
HOLYOKE, MASS.
Victoria
1st half (12-14)
Elsie Clark Co
Roisman Alabam'ns
(Three to fill)
2d half (15-18)
Rose & Dell
Pol'ard
Modern Cinderella
(Two to fill)
HORNELL, N. Y.
Shattuck's
2d half (15-18)
Scher Boys
Clevel'nd & Dowrey
Gibbs 2
H'NT'GT'N, W. VA.
Orpheum
1st half (12-14)
Ricoro Bros
Nerritt White & K
Gladys Joyce Co
Joe Mendi
(One to fill)
2d half (15-18)
Reed & Ray
(Others to fill)
ITHACA, N. Y.
Strand
2d half (15-18)
Danny Small
(Two to fill)
J'M'STOWN, N. Y.
Opera House
2d half (15-18)
Old Fiddlers
(Two to fill)
JERSEY CITY
State
1st half (12-14)
Tom & Dolly Ward
Felovis
For No G'd Reason
Dick Henderson
Neville Fl'ss'n & H
3 Sailors
2d half (15-18)
Drew & Dowling
Yesterthoughts
(Others to fill)
2d half (8-11)
Lucy Bruch
L Watson & Byron
(Others to fill)
JOHNSTOWN, PA.
Majestic
1st half (12-14)
4 Aristocrats
Blomberg's Dogs
(Three to fill)
2d half (15-18)
Mistakes Will H'p'n
Frieda & Palace
(Three to fill)
LANCASTER, PA.
Colonial
1st half (12-14)
Rogers' Girl Show
(Two to fill)
2d half (15-18)
Irving Jones
Lowell Drew & D
4 Aristocrats
LIMA, O.
Shine's Ohio
1st half (12-14)
Delvey Sis
Smith & Sawyer
Pierson Bros & E
(Two to fill)
LOCKPORT, N. Y.
Palace
2d half (15-18)
Shapiro & O'Mally
(Two to fill)
LOUISVILLE, KY.
Keith's
1st half (12-14)
Ann Garrison Co
Florence Brady
Anger & Fair
Ben Turpin
Pedro Rubin Co
2d half (15-18)
Joe Niemeyer Co
Wyoming 4
Lou Tellegen
Eddie Borden
Morrell & Elynor
2d half (8-11)
Down Home
McManus & Hickey
M'rsh'll M'tgomery
Spencer & Williams
4 Uessems
MARION, O.
Palace
1st half (12-14)
Yvonne & Victor
(Two to fill)
2d half (15-18)
Smith & Sawyer
Barr 2 Co
(One to fill)
MEADVILLE, PA.
Park
1st half (12-14)
Billy Doss Co
(Two to fill)
NASHVILLE
Princess (12)
C & M Nelson
Gilbert & French
Harry Holman Co
Tinova & Baikoff
(One to fill)
(5)
Hayes Marsh & F
Florence Brady
Anger & Fair
Ben Turpin
Rigoletto Bros
NEWBURGH
Academy
1st half (12-14)
Musical Chapins
Allan Reno
Viola Ray Co
(Two to fill)
2d half (15-18)
Fries & Ingram
Hal Nieman
7 Stylish Steppers
(Two to fill)
2d half (8-11)
Pelly & Wally
Kessler & Debondy
Chisholm & Breen
Johnny Hyman
Young Kee Tr
NIAGARA FALLS
Belleview
1st half (12-14)
Billy Doss Co
(Others to fill)
2d half (15-18)
Pat Haley
Caranas & Barker
(Three to fill)
NORTH ADAMS
Empire
2d half (15-18)
Dance Mad
Otto & Oretto
(One to fill)
NORTHAMPTON
Calvin
2d half (15-18)
Fondell 4
Billie Moody
(Three to fill)
OTTAWA, CAN.
Keith's (12)
Rosie Gaston
Paddy Saunders
Cameo Capers
Cecil & Van
(One to fill)
PHILADELPHIA
Broadway
1st half (12-14)
Jack Strouse
Markell & Faun
Thelma Edwards
2d half (15-18)
Pattie Spear
Geo Schreck
Jack Strouse
Cross Keys
1st half (12-14)
Geo Schreck
Pattie Spear
Eddie White
2d half (15-18)
Adams & Rash
Eddie White
Gibson Sis
Earle (12)
Homer Romaine
Wyeth & Wynne
Vanessi
Ray & Dot Dean
Happy Harrison Co
Grand
1st half (12-14)
Adams & Rash
Rodeo Follies
Chas Ray
Nathal
(One to fill)
2d half (15-18)
Chas Maddock Unit
Nixon
Tom Waring
(Two to fill)
2d half (15-18)
Farnell & Florence
(Two to fill)
PITTSBURGH
Davis (12)
3 Golfers
Courtney Sis
Hyde & Burrell
Ray Huling & Seal
Renard & West
Pearl Regay Co
(5)
All Girl Rev
Harris
1st half (12-14)
Bobbie Johnstone
Lovett's Concentra
Kluting's Entert'rs
(Two to fill)
2d half (15-18)
Yvonne & Victor
Janet Chills
Remac & Paulina
(Two to fill)
Sheridan Square
1st half (12-14)
Mistakes Will H'p'n
Frieda & Palace
Remac & Paulina
(Two to fill)
2d half (15-18)
On the Golf Course
Pierson Bros & E
Eugene O'Brien Co
(Two to fill)
PITTSF'LD, MASS.
Palace
1st half (12-14)
Pollard
(Two to fill)
2d half (15-18)
Elsie Clark Co
(Two to fill)
PLATTSB'G, N. Y.
Strand
2d half (15-18)
Murray & Irwin
Betty & J Miller
Howard Thomas Co
PORTSMOUTH
Le Roy
2d half (15-18)
Ricoro Bros
Henry J Kelly
Gladys Joyce Co
Nerritt White & K
(One to fill)
POUGHKEEPSIE
Avon
1st half (12-14)
Fries & Ingram
Hal Nieman
7 Stylish Steppers
(Two to fill)
2d half (15-18)
Musical Chapins
Allan Reno
Viola May Co
(Two to fill)
2d half (8-11)
Clayton & Clayton
Gifford & Gresham
Krafts & Lamont
George Beatty
Violet Joy Co
QUEBEC, CAN.
Keith's (12)
Murray & Irwin
Manjean Tr
Betty & B Miller
(Two to fill)
READING, PA.
Rajah (12)
Marcus Rev
RICHMOND, VA.
National
2d half (15-18)
Jungleland
Boyle & Della
(Three to fill)
SANDUSKY
Keith's
1st half (12-14)
Harry Lamore Co
Janet Childs
On the Golf Course
SARATOGA
Congress
2d half (15-18)
Parisian 4
(Two to fill)
SPRINGFIELD, O.
Palace
1st half (12-14)
Rose & Dell
Modern Cinderella
Billie Moody
(One to fill)
2d half (15-18)
Roisman Alabam'ns
(Others to fill)
ST'BENVILLE, O.
Capitol
1st half (12-14)
Allen & Norman
Arms and the Girl
B & J Creighton
Yacobi Tr
(One to fill)
2d half (15-18)
Bobbie Johnstone
Bernard & Suzanne
(Three to fill)
SYRACUSE
Keith's
1st half (12-14)
Tobey Wilson
Watson & Cohen
Brosius & Barton
(Two to fill)
2d half (15-18)
Baker & Knox
Cook & Vernon
Foy Family
Enchantment
(One to fill)
2d half (8-11)
E & L Ford Rev
Cardini
Bell Montrose Co
Kenneth Harlan Co
Jack Benny
All Wrong
TOLEDO, O.
Keith's
1st half (12-14)
(Same bill plays Grand Rapids 2d half)
Parmita & Millet
Turner Bros
Clara K Young
Senator Murphy
(Two to fill)
2d half (8-11)
Yvonne & Victor
Ann Garrison Co
The Gaudsmiths
Francis Renault
Millard & Marlin
Pedro Rubin Co
TORONTO, CAN.
Hippodrome (12)
Princ'ss Watawassa
Sargent & Lewis
Rene Riano Co
4 Camerons
Koran
(5)
Schichtl's W'dr'ttes
Fo'ey & LaTour
Ethel Walters
Shapiro & O'Mall'y
Rosita
UNION CITY, N.J.
Lincoln
1st half (12-14)
Chesleigh & Carson
(Four to fill)
2d half (15-18)
Variety Girls
Brock & Flynn
(Three to fill)
2d half (15-18)
Carlo's Ramblers
Ben Smith
Cantor & Duval
Meyers & Hanaford
(One to fill)
UTICA, N. Y.
Gaiety
1st half (12-14)
L Drew & Dowling
Bage Eagen Co
(One to fill)
2d half (15-18)
Russell & Marconi
(Two to fill)
WARREN, O.
Robbins
2d half (15-18)
Harry Lamore Co
Al'en & Norman
Arms & the Girl
B & J Creighton
Blomberg's Dogs
W'SHINGT'N, D.C.
Keith's (5)
Olsen & Johnson
(Others to fill)
WHITE PLAINS
Keith's
1st half (12-14)
H'ynes L'hm'n & K
Eddie Dale Co
Clifford & Marion
(Two to fill)
2d half (15-18)
Night at the Club
Irene Ricardo
Marquita & M Bros
(Two to fill)
2d half (8-11)
Peter Higgins Co
Hap Hazard & M
Foy Family
(Two to fill)
WINSTON-SALEM
Keith's
2d half (15-18)
Vera Cole
Jack Janis Co
(Three to fill)
YORK, PA.
York O. H.
1st half (12-14)
Scrambled Legs
Burt & Lehman
(One to fill)
2d half (15-18)
Hilton & Almy
(Two to fill)
YOUNGSTOWN, O.
Hippodrome
1st half (12-14)
The Collegiates
Frank Hamilton
Millard & Marlin
Will Mahoney
(One to fill)
2d half (15-18)
Earl Lindsay Rev
Spence & True
Ruth Robinson
Ethel Waters
(One to fill)
2d half (8-11)
Paula Paquita & C
Cuby & Smith
Eddie Borden Co
Winnie Lightner
Paul Tremaine Bd

Orpheum

BOSTON, MASS.
Memorial (12)
Ted Lewis Orch
Harrington Sis
Rosita
(Three to fill)
(5)
Mexican Orch
Florence Moore
3 Sailors
Kafka Stanley & M
OAKLAND, CAL.
Orpheum (12)
Teck Murdock
Joe Marks
Odiva
Jane Green
Serge Flash
Kaye & Sayre
(5)
Yates & Lawley
Marion Wilkins

HOWARD SLOAT
BONDS FOR INVESTMENT
R. B. Leach & Co., Inc., 57 William St., N. Y.

Ray & Dot Dean
Lathrop Bros
CALGARY, CAN.
Grand (12)
Harry Carroll Unit
(5)
Jerry & B'by Gr'ds
Don Cummings
Roger Imhoff
Wilton & Weber
Wheeler & Sands
Watch the Rhythm
CHICAGO, ILL.
Palace (12)
Illini Singing Bd
4 Uessems
Lubin Larry & A Paxton
Sophie Tucker
Marie Valenti
(Two to fill)
(5)
Monroe & Grant
B & E Newell
Harry J Conley
Lee Gail Ens
Ashley Paige
Sophie Tucker
Jim McWilliams
Franklyn D'Amore
State Lake (12)
Allen & Canfield
Bert Hanlon
C Bennington Bd
Shaw & Carroll
Franklyn D'Amore
Wolff & Jerome
Francis Renault
Ates & Darling
Rosalind Ruby
(5)
Rhythm Boys
Jay Velie
T & R Romaine Co
Muriel Kaye Co
Ray & Harrison
Altrock & Schact
Rene Riano Co
Billy Shone Co
DENVER, COL.
Orpheum (12)
Gamble Boys & B
Fisher & Gilmore
Besser & Balfour
Keane & Whitney
Revel Bros & Red
OMAHA, NEB.
Orpheum (12)
Paul Yocan Co
Al Abbott
Ray & Harrison
Mary Haynes
Rainbow Rev
Fantino Sis
(5)
Thalero's Cir
Undercurrent
Scott Saunders
Seamon Bros
Eva Tanguay
The Graduates
SAN FRANCISCO
Golden Gate (12)
Revel Bros & Red
Bobby Folsom
Jarvis & Harrison
Besser & Balfour
Keane & Whitney
Marion Wilkins
(5)
Donald Brian
Serge Flash
Kaye & Sayre
Nonette
Gerber's Gaieties
Ann Codee
Orpheum (12)
Lean & Mayfield
Trixie Friganza
Lou Holtz
Hope Vernon
Burns & Allen
Aileen & Marjorie
Ruiz & Rosita
Mack & LaRue
(5)
Weaver Bros
Bekefi Dancers
Norman Thomas
Jarvis & Harrison
Bobby Folsom
Bidgrove Bros
Paul Nolan
Lou Holtz

OPENED THIS WEEK
JIMMY LYONS
"The Ambassador"
LOEW CIRCUIT
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Ryan & Lee
Juliet
Kelso & Demonde
Geo Wong Co
(5)
Lita Gray Chaplin
Rainbow Revelries
Norwood & Hall
Phantom 4
Al Abbott
LOS ANGELES
Hill Street (12)
Nonette
Fisher & Gilmore
De La Plaza & J
Donald Brian
Ann Codee
M'lr'y McN'ce & R
(5)
Irene Franklin
Grace Adelphi
Bentell & Gould
Edwin George
Rose & Thorne
Dave Bernie Orch
Orpheum (12)
Robert Warwick
Norman Thomas
Weaver Bros
Al K Hall
Bekefi Dancers
Paul Nolan
(5)
H Timberg Unit
De La Plaza & J
Block & Sully
M'lr'y McN'ce & R
(Two to fill)
MILWAUKEE
Palace (12)
Larimer & Hudson
Toto
Ruth Warren Co
Joe Daly & Co-Eds
Morton & Stout
Rhythm Boys
(5)
Loyal's Dogs
Allen & Canfield
Henry Santrey Bd
Bert Hanlon
Shaw & Carroll Rv
(One to fill)
SEATTLE, WASH.
Orpheum (12)
Eubie B'ake
Olyn Landick
Davis & Darnell
Hickey Bros
Gruber's Oddities
Yvette Rugel
(5)
Powers & Wallace
Bob Hall
Manuel Vega
Mack & Rossiter
Benny Davis
(One to fill)
ST. LOUIS
St. Louis (12)
Ella Shields
Joseph Regan Co
Chas Wilson
Altrock & Schacht
(One to fill)
(5)
Jack Hanley Co
Rae Samuels
Ruth Warren Co
Chas Slim Timblin
Pearl Regay Co
VANCOUVER, B.C.
Orpheum (12)
Don Cummings
Roger Imhoff
Wilton & Weber
Wheeler & Sands
Jerry & B'by Gr'ds
Watch the Rhythm
(5)
Eubie Blake
Olyn Landick
Davis & Darnell
Hickey Bros
Gruber's Oddities
Yvette Rugel
WINNIPEG, CAN.
Orpheum (12)
Lita Gray Chaplin
Ch'mb'rlin & Hines
Gracie Deagon
H & F Usher
Byron & Willis
Everett Sanderson
(5)
Harry Carroll Unit

Proctor

NEW YORK CITY
5th Ave.
1st half (11-14)
Mme Amaranth Co
Tilyou & Rogers
The Wedding Ring
May Usher
Jack Wilson Co
Scholars
(One to fill)
2d half (15-17)
Clayton & Clayton
Jack Ryan
3 Sailors
Nola & W St Clair
Clifford & Marion
Paddy Cliff Orch
(One to fill)
86th St.
1st half (11-14)
6 Cracker Jacks
W H Groth Bandits
Frankie Heath
J Ranken & Bella
(One to fill)
2d half (15-17)
May Usher
Helen Arden Co
Chas Ray
(Two to fill)
125th St.
1st half (11-14)
Clayton & Clayton
Jack Ryan
Chisholm & Breen
Anthony & Howl'd
Albany Night Boat
(One to fill)
2d half (15-17)
Morocco Bound
WESTCHESTER
New Rochelle
1st half (12-14)
Night at the Club
Nola & W St Clair
Marquita & M Bros
(Two to fill)
2d half (15-18)
Hazel Crosby
Eddie Dale Co
Tilyou & Rogers
(Two to fill)
Mt. Vernon
1st half (12-14)
Morocco Bound
2d half (15-18)
Cortini
Anthony & Howl'd
Scholars
(Two to fill)
Yonkers
1st half (12-14)
Julia Belmont Boys
Jameson & Stiles
Cortini
Irene Swor Co
2d half (15-18)
Ray Marr Rev
NEWARK, N. J.
Proctor's (12)
Betty & J Brown
Kenneth Harlan
Waite Hoyt Co
(Two to fill)
ALBANY, N. Y.
Grand
1st half (12-14)
Hayes & May
Parisian 4
Al Moore & Tars
(Two to fill)
2d half (15-18)
Song Fashions
Ray Shannon Co
Barrett & Cuneen
Pichiani Tr
(One to fill)
TROY, N. Y.
Proctor's
1st half (12-14)
Song Fashions
Russell & Marconi
Eliz Brice Co
Am Nite in London
Faber & Wells
2d half (15-18)
Madlyn Patrice
Chase & Collins
Pisano & Devline
(Two to fill)
SCH'N'CT'DY, N. Y.
Proctor's
1st half (12-14)
Dotson
Ray Shannon Co
Barrett & Cuneen
(Two to fill)
2d half (15-18)
Eliz Brice Co
Babe Eagen Co
(Three to fill)

Interstate

ATLANTA, GA.
Georgia (12)
Australian Waites
Armst'g & Blondell
Dare & Wahl
Buster & Midgets
(One to fill)
AUSTIN, TEX.
Hancock O. H.
1st half (12-14)
(Same bill plays Waco 2d half)
Ray Vaughn
Ethel Davis
Side Kicks
(Two to fill)
DALLAS, TEX.
Majestic (12)
Bob & M Dupont
Parisian Art
Thos J Ryan Co
Willie W McGinty
(One to fill)
FT. WORTH, TEX.
Majestic (12)
Lomas Tr
Francis & Wally
Moree
Bob Murphy
Gallerini Sis
GALVEST'N, TEX.
Majestic (12-13)
(Same bill plays Lake Charles, 14-14; Beaumont 16-17)
Lester Irving 3
Co-Eds
Roscoe Ails Co
(Two to fill)
HOUSTON, TEX.
Mertini (12)
Eddie Pardo Rev
(Others to fill)
LITTLE ROCK
Majestic
1st half (12-14)
Frank Viola
Seanna & Dean
Nick Lucas
Franciss Ross & D
(One to fill)
2d half (15-18)
Irving & Chaney
Owens Kelly Rev
(Three to fill)
NEW ORLEANS
Orpheum (12)
3 Worcesters
Kohn & Depinto
James Coughlin Co
Demarest & Deland
Ken Howell's Co
OKLAHOMA CITY
Orpheum (12)
Anatole Friedland
(Others to fill)
SAN ANTONIO
Majestic (12)
Rasso & Co
Ruth Muse
Fulton & Parker
Ward & Van
Seymour & Howard
SEMINOLE
(12-13)
(Same bill plays Amarillo, 14-15; Wichita Falls, 16-17)
Aerial Degroffs
O'Connor & Vaughn
La Belle Pola
Hurst & Vogt
Wedding Gown
SHREVEP'RT, LA.
Strand (12)
Frank Vio'a Co
Senna & Dean
Nick Lucas
Franciss Ross & D
(One to fill)
TULSA, OKLA.
Orpheum (12)
King Bros
Jack Merlin
Davis & McCoy
Syd Morehouse
Alma Nielson Co
WICHITA, KAN.
Majestic
1st half (12-14)
Bezazian & White
Danny Duggan Co
(One to fill)
2d half (15-18)
Park Sis & Harvey
(Two to fill)

Association

BL'MINGT'N, ILL.
Majestic
1st half (12-14)
Cook & Oatman
Servany 2 & Boys
(One to fill)
2d half (15-17)
The Taketas
Herbert Clifton
L'ff & D'mar'st Sis
C'D'R R'PIDS, IA.
Iowa
1st half (12-14)
The Graduates
Ted & Al Waldman
(Three to fill)
2d half (15-17)
Eileen Cook
Wilson & Dobson
Roy Rogers
Lottie Mayer Girls
(One to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (12-14)
Frank Conville
(Two to fill)
2d half (15-17)
Dance Rhapsodies
Peter the Great
Ates & Darling
2d half (8-10)
Music Art Rev
Hayes & Cody
Larimer & Hudson
CHICAGO, ILL.
Belmont
1st half (12-14)
Fr'nk & F'rem'n Co
Ulis & Clark
Val Harris Co
(Two to fill)
2d half (15-17)
Dan Fitch's Mins
Englewood
1st half (12-14)
Wilbur & Adams
Edison & Gregory
Ernest Hiatt
(Two to fill)
2d half (15-17)
Raymond & Geneva
Ted & Al Waldman
Teller Sis & Ackl'd
Val Harris Co
G'tr'de Avery Boys
DAVENPORT, IA.
Capitol
1st half (12-14)
Eileen Cook
Wilson & Dobson
Scott Saunders
Lottie Mayer Girls
(One to fill)
2d half (15-17)
Royal Sydneys
14 Bricktops
(Three to fill)
2d half (8-10)
Rodrigo & Lila Or
Morton & Stout
Mary Haynes
F'ster F'gen & Cox
F Evers & Greta
DECATUR, ILL.
Lincoln Square
1st half (12-14)
The Taketas
Herbert Clifton
L'ff & D'm'rest Sis
2d half (15-17)
Cook & Ootman
Servany 2 & Boys
(One to fill)
DES MOINES, IA.
Orpheum (11)
Varsity 8
(Two to fill)
2d half (8-10)
Vanishing Maid
Hunter & Percival
Jean Fuller D'c'rs
Don Humbert
Stewart & Olive
DETROIT, MICH.
Grand-Riviera
1st half (12-14)
Kranz & Kaufman
(Two to fill)
2d half (15-17)
Leon Navara
(Two to fill)
EV'NSVILLE, IND.
Grand
1st half (12-14)
Angelina
Rigoletto Bros
Slim Timblin Co
(Two to fill)
2d half (15-17)
Music Art Rev
Lou Cameron Co
(Three to fill)
2d half (8-10)
Ship Ahoy
Teller Sis & Ackl'd
Harvey
Wolf & Jerome
(One to fill)
GALESBURG, ILL.
Orpheum
1st half (12-14)
Cervo & Moro
Eva Mandel Co
Lee Gail Ens
2d half (15-17)
Geraldine & Joe
Gene Greene
Hadji Ali
JOLIET, ILL.
Rialto
1st half (12-14)
Lucas & Lillian
Frankel & Dunlevy
(Two to fill)
2d half (15-17)
Charm 4
Graduates
(Two to fill)
JOPLIN, MO.
Electric
1st half (12-14)
Jones & Hull
F'ld'r H'rriet & H
Carl Rosini Co
(One to fill)
2d half (15-17)
R'ct'r Ch'nd'n & D
(Three to fill)
KANS. CITY, MO.
Mainstreet (11)
Louisville Loons
Kane & Ellis
Rae Samuels
Jack Hanley
(One to fill)
LINCOLN, NEB.
Lincoln (12)
F'ster F'gen & Cox
Esmond & Grant
Banjoland
MADISON, WIS.
Orpheum
1st half (12-14)
4 Husbands
2d half (15-17)
Ch'pelle & C'rleton
I B Hamp Co
Chas Hill
Rodrigo & Lila Or
(One to fill)
2d half (8-10)
Toto
Carter Bros Co
Frank Conville
Val Harris Co
(One to fill)
MILW'KEE, WIS.
Riverside (11)
Hector Pals
Lauren & Ladare
Gilson & McCree
Desperate Sam
Ch'mb'rlin & Earle
Bee Hee & R'by'tte
(One to fill)
PEORIA, ILL.
Palace
1st half (12-14)
Dance Rhapsodies
Klein Bros
Hadji Ali
(Two to fill)
2d half (15-17)
Cervo & Moro
Undercurrent
Eva Mandel Co
Lee Gail Ens
(One to fill)
ROCKFORD, ILL.
Palace
1st half (12-14)
Chapel'e & Carlton
I B Hamp Co
Chas Hill Co
Rodrigo & Lila Or
(One to fill)
2d half (15-17)
4 Husbands
2d half (8-10)
Ernest Hiatt
Bennington's Bd
Bee Hee & Rubyiat
Wilson & Dobson
That Charm 4
5 Bratchards
SIOUX CITY, IA.
Orpheum
1st half (12-14)
Don Humbert
Jean Fuller D'c'rs
Hunter & Percival
Vanishing Maid
Stewart & Olive
2d half (15-17)
Norwood & Hall
Dave Bernie Bd
(Three to fill)
2d half (8-10)
Julian Hall Bd
Hall & Dexter
Yocan Co
Berkes & Sully
Royal Sidneys
SO. BEND, IND.
Palace
1st half (12-14)
Maidie & Ray
Teller Sis & Ackl'd
14 Bricktops
B F & Murphy
Evers & Gretta
2d half (15-17)
Munroe & Grant
Jay Velle
Ship Ahoy
Rigoletto Bros
(One to fill)
2d half (8-10)
Edna W Hopper
O'Brien 6
Leon Varvara
Moran & Wiser
(One to fill)
SPRINGF'LD, ILL.
Orpheum
1st half (12-14)
Monroe & Grant
Jay Velie
Ship Ahoy
Lou Cameron Co
Music Art Rev
2d half (15-17)
Frank Conville
Klein Bros
Midget Land
(Two to fill)
2d half (8-10)
14 Bricktops
Boy Friends
Kane & Ellis
Eileen Cook
(One to fill)
ST. JOSEPH, MO.
Electric
1st half (12-14)
Leslie & V'nd'rgrift
H & F Seamon
Battery to Bronx
(One to fill)
2d half (15-17)
Scott Sanders
Tom McAuliffe
(Two to fill)
ST. LOUIS, MO.
Grand (12)
Cole & Wade
Madeline
Girl Wanted
(Others to fill)
ST. PAUL, MINN.
Orpheum
1st half (12-14)
Norwood & Hall
Roy Rogers
Muriel Kaye Co
(Two to fill)
2d half (15-17)
Don Humbert
Jean Fuller D'c'rs
Hunter & Percival
Vanishing Maid
(One to fill)
2d half (8-10)
I B Hamp Co
H & F Usher
Florrie LaVere Co
Byron & Willis
Hector Pals
T'RE T'UTE, IND.
Indiana
1st half (12-14)
Boy Friends
Richards & Church
Sig Friscoe Bd
(Two to fill)
TOPEKA, KAN.
Novelty
1st half (12-14)
Parke Sis & Harv'y
Tom McAuliffe
(One to fill)
2d half (15-17)
Jones & Hull
Billy Shone Co
Carl Rosini Co
WAUKEGAN, ILL.
Genesee
2d half (15-17)
Frankel & Dunlevy
Charloe Co
(One to fill)

Pantages

NEWARK, N. J.
Newark (12)
Champs
Burns & Kane
Waltons
(Two to fill)
NIAGARA FALLS
Strand (12)
Willie Richie Co
Edith Bohlman
Clifton & Brent
Katherine Boy'e Co
TORONTO, CAN.
Pantages (12)
Buchanan Kids
Wm Bence
Marion Bellett
Morton & Green
Westminster Co
HAMILTON, CAN.
Pantages (12)
Max & His Gang
Jolly & Wild
Hyams & McIntyre
Shaw & Gordon
Royal Hungarians
TOLEDO, O.
Pantages (12)
Posing Act
Reo & Rich
Gleason & B Rev
Howard & Norwood
Scotch Highlanders
INDIANAPOLIS
Lyric (12)
Ed Lavine
Shannon & C Bros
Chase & LaTour
Donia & Pollard
4 Kemmys
Seymour & Cunard
MINNEAPOLIS
Pantages (12)
Jewell's Manikins
Moro & Pedro
Marionne & Owls
Ross & Costello
Silver Toes
Walzer & Kuban
REGINA, CAN.
Capitol
1st half (12-14)
(Same bill plays Edmonton 2d half)
Perettos
The Daveys
Prevarications
Blackface E Ross
Bert Collins Co
TACOMA, WASH.
Pantages (12)
Broken Toys
Art Gillham
Orren & Drew
Telaak & Dean
Flashes of Art
PORTLAND, ORE.
Pantages (12)
Mitkus 2
Mme Stralia
Silks & Satins
Ferris & Ellis
Flapper Freshies
SAN FRANCISCO
Pantages (12)
Dashington Anim'ls
Hightower 3
Knorr & Rella
Dorothea Summers
Strains & Strings
LOS ANGELES
Pantages (12)
Bicknell
Miller & Peterson
Versatile Steppers
Harry Rappl
Flo Micareme
SAN DIEGO, CAL.
Pantages (12)
Jack & Sol Freed
Aalb Sis & Carter
De Toregos
Alec B Francis
Brady & Mahoney
Edith Turnham Bd
L'G BEACH, CAL.
Pantages (12)
Fantasy Rev
Scott Bros & V
Mexican Orch
(Two to fill)
SALT LAKE CITY
Pantagee (12)
Kramer & Pauline
Jean de Rimanoczy
Harry Cooper Co
Alton & Wilson
Juanita Connors Bd

BOOKING FOR LOEW'S
CREATORE-LENETSKA
& MARTIN, Inc.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
See Us for Talkers

Fern & Davis
Nugold Rev
Pressler & Klass
Melody Mansion
CALGARY, CAN.
Pantages (12)
Heller & Lorraine
Ray & Stone
Jack Russell Rev
Mack & Stanton
6 Maxellos
SPOKANE, WASH.
Pantages (12)
Maxine & Bobby
Ed Selwyn
Masters & Grace
McCall & Keller
Burns & Wallace
SEATTLE, WASH.
Pantages (12)
Marie Racko Co
Kharum
Marc's Sis & C Bros
Kruglo & Robles
Delerio & Moreno
VANCOUV'R, B. C.
Pantages (12)
St Clair Sis & O'll
LOGAN, UTAH
Pantages (12)
Mazie Lunette
Morris & Ward
Sollis Bros & Trova
Gehan & Garretts'n
Pease & Nelson
OMAHA, NEB.
Pantages (12)
Littlejohns
4 Caddies
Rogers Rev
Winona Winter
Alexandria & Olsen
KANSAS CITY
Pantages (12)
Richard Mintour
Sterling Saxo 4
Joe Bernard
Neal Abel
Erma Powell
MEMPHIS, TENN.
Pantages (12)
The Cornells
Edison & Gregory
Hayden 3
Billy Lamont 4
Dancers a la Carte

(Continued on page 59)

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story will carry its original head.

"BRAKEMAN'S BRIDE" LURES BALLPLAYER

Akron Walloper "Framed" by Fellow Tossers—Tears to Street at Bull's Roar

By JACK CONWAY

Akron, June 19.

Dear Chick:

I have so much news for you, I feel like a ticker and I'm going to hand you a laugh at my expense. Which goes to prove that because a guy is addicted to wise cracks is no reason to believe that he has more than one tier of brain cells.

CON

Last Monday we're jumpin' from Akron to Buffalo. Alightin' from the train, I spied the swellest lookin' blonde I ever rested my cheaters on. You know my weakness; it begins with W. Well, one of our young pitchers, who has been posing as a wise gee, slides up to me and says: "Ain't she the darb. I just got acquainted with her in the buffet car and she invited me to call tonight. She's the brakeman's wife of this train. I told her I would if she had a friend and she said she had one who was a better looker than she is." Well, to get down to the meat, I wished myself along to take care of the friend, figurin' that with my notorious powers of lyin' I might cop out Mrs. Brakie. About 7 o'clock I meet Whalen, which is this egg's name, and he goes into a telephone booth to cinch the meet. He comes out in a minute and says everything is copesetty, that she wants us to bring some bottled beer and sandwiches.

I inherited this portion of the evening's entertainment and we stock up heavy. He calls a taxi and we drive to a terrible lookin' joint. Whelan explains it's the best that the brakeman can afford and there's many a rose bloomin' in an alley, and a lot more "junk." When we get to the flathouse he opens the hall door and whispers. "It's up two flights." We creep up stairs like a couple of pete men. At the top of the first landing Whelan says to me, "I am not goin' to take any chances on this sap bein' home; I'm goin' to call her." I began to get nervous and it dawned on me that it was a corkin' good idea.

So Whelan calls up, "May, May." All of a sudden I hear a roar like an angry bull and a guy who looked ten feet tall starts tarin' down stairs hollerin': "I'll murder the pair of yeh." A minute later a shot sounded right in back of us. Well, Chick, you've seen Ty Cobb go to first base when he was in his prime, but the way I made the street would make you think that Tyrus had leg iron on. I think I tied Man O'War's record. I would have been goin' yet only a big burly harness cop glommed me and said: "Who did you kill" I tried to explain that it was all in fun, but he wouldn't listen.

Just about then Whalen showed, and I told the copper that Whalen could identify me. Can you imagine my feelings when Whalen says to the bull, "I don't know this man, never saw him before in my life."

Well, they lugged me to the boob, and after a lot of more stallin' Whalen finally give the guy behind the desk some kind of an office and they turned me out. The copper and the desk sergeant were laughin' so hard I thought they'd have a fit. Whalen was also wrestlin' with his pan, and just then a great light dawned on me. I tumbled after leavin' the jail when I see the whole ball club lined up across street, slappin' each other on the back and laughin' like hyenas.

The whole thing was a frame. The dame leavin' the train wasn't no brakeman's wife at all. They never saw him before or since. The angry husband was planted in the hallway. He was a friend of one of the gang. The shots were electric light bulbs. The desk sergeant and the copper, both baseball bugs, were in on the play.

I found out later that it's an old gag and is called "The Brakeman's Bride." I remember now that Frisco and some of those nuts around 47th street used to put it over for amusement while they were summering on Broadway. I never tumbled, for it was staged perfect. However, we learn something every day we live. For instance, it cost me $27 last night to find out that some gees will buy two cards and fill a flush.

Shoot me a line and let me know what's happening on the big alley.

Your Old Left Bower,

Con.

10 DAYS FOR NOSE PUNCH

Dorothy Kennedy's Assailant Convicted of Assault

It cost Jere McCarthy, 30, clerk, of 236 West 52nd street 10 days in the Workhouse to hand Dorothy Kennedy, 22, night club entertainer of 222 West 49th street, a punch on the nose. Jere was handed this blow in Special Sessions, following his conviction of assault.

The story told the court by Miss Kennedy and a fellow worker, Thelma Lorraine, also of the 49th street address, was that they were walking along Broadway on their way home after putting in a hard night entertaining "papas" at their night club. When near 52nd street, Jere and his brother, Cornelius, came along and one made a remark which Miss Kennedy resented.

Jere, the complainant declared, then landed on her nose with a stiff right. She put up a battle as did Miss Lorraine until a cop came along and the two brothers were placed under arrest.

When arraigned in the West Side court the brothers denied the story told by the girls, declaring that the entertainers had mistaken them for others who had insulted them. The girls were doubtful as to Cornelius' part and he was discharged, but Jere was held for trial. Both the young women appeared in court with badly damaged faces.

STAGE HAND'S FREE RIDE

But Chas. Geiger Landed in N. Y. Police Station

After a taxicab ride from 47th street and 8th avenue to South Amboy, N. J., and back without having any money to pay for it led to the arrest of Charles Geiger, stage hand, 273 West 47th street, on a charge of disorderly conduct. Later, Magistrate Simpson in West Side Court imposed a fine of $10 with the alternative of 10 days in jail.

Geiger said he and a friend wanted to visit a roadhouse in South Amboy. Chauffeur Moe Levy, Brooklyn, agreed to take them there and back for $10. When in Jersey they found the roadhouse closed and asked to be driven back.

When Mother Shows

Teddy Hayes, fight trainer, in the presence of Mabel Swor, Broadway showgirl, denied his reported engagement to Camilla Horn, imported German blonde, with John Barrymore in "The Tempest."

Hayes and Miss Swor are seen together in the theatre and clubs of the Alley and are frequently with Mrs. Swor, Mabel's mother. That's one of the best signs.

Broadway laughed off the Osterman-Daly romance until Mrs. Daly became obvious.

2 Reelers for Paris

During the stop over in New York of Maurice Chevalier, the French actor Hollywood-bound for Paramount, a special two-reeler for exclusive exhibition in France was made under the direction of Robert Florey.

Picture is called "Bon Jour, New York." It is in the form of a travelog among the interesting points of New York with Chevalier and bing for the camera.

Sir Jos. Oke with Ladies; Should Be President

Sir Jos. Admits Would Be First Job for Him with Consecutive Time

"I hear so much about the women and this election," said Sir Joseph Ginzberg, "why didn't they run me? I'm oke with the ladies."

"I asked Mr. Willie about that president job. He said Mr. Gene would have taken it long ago but you have to get up early. That's why Mr. Willie didn't mention The Great Sir Joseph Ginsberg for the date. He told me I should have my sleep every morning so I would be oke with the ladies."

Told not join oke with ladies, Sir Joe went upstagish. He started to walk, changed his mind, pulled on his mustache, then returned to say:

"Mr. Willie said that in front of Mrs. Willie and she didn't kick. I don't mean bad by it. I'm the Great Sir Joseph Ginsburg and I can't go wrong. Mr. Willie told me to think right and find out what kind of a time I would have.

"Mr. Willie says that president job is consecutive. Is that so? For 52 weeks and you hold over? I told him I would get up early for a job like that but he shushed me down; told me not to let Mrs. Willie hear me talk like that or she wouldn't cook for me any more.

Mrs. Willie's Cooking

"Mrs. Willie wouldn't cook for The Great Sir Joseph Ginzburg, eh? Wish I didn't think so much of Mr. Willie. Her cooking It's me that's doing the favor."

When Sir Joseph was told the salary of the President is $1,500 a week and board, he shrugged his shoulders.

"Nothing. I am asking $2,500 a night on the air as The King of the Radio. Mr. Willie told me to hold out until I get it and I am.

"It's the steady work that hits me," continued Sir Jos. "That's better than when I worked one week only in burlesque. They told me I could work for 42 weeks but after the first week they said they couldn't find the rest. Mr. Willie told me that's the kind of treatment all great artists must expect until they build their own theatres.

"That president job would be the first I ever had with consecutive work. What's the use of being oke with the ladies if I can't get it. They wouldn't have to vote for me. Put my name up and they would yell yes. Maybe Mrs. Willie wouldn't but I can't expect to be oke with everybody."

At the reporter's suggestion, Sir Ginzberg explained "being oke."

"You mind your own business when introduced to a lady," he said. "You can always tell a lady if she slaps your face within five minutes after you know her. If you don't slap her back, that's being oke."

Asked if Sir Joseph meant to slap her face back or just her back, he snickered.

Reversing

"I never thought of that before," said he. "I always tried slapping her back on the face. Maybe if I had slapped her back, there would have been no trouble.

"Mr. Willie taught me how to tell whether I'm oke right away with the ladies. He said I should give them my card with the phone number, and when I give it to them, I should say: 'It's all right with me, lady, when you phone to reverse the charge.'

"As I use Mr. Willie's phone exclusively, I could see that wasn't taking a chance. I told it to the first lady I met after Mr. Willie's advice and that's when the slapping happened.

"Mr. Willie told me my approach must have been all wet, and wet put me in mind of that president job, so Mr. Willie and me have been talking it over ever since. He told me it would take quite a while to get the routine of the job but I don't care, because see how long it has taken me to wear a monocle.

"I have a date now with Mrs. Willie. She's going to buy me a hat. Great lady, Mrs. Willie, though she does cook. I'm oke with her."

Back to the Street

Arthur Meffor, staff writer of the Daily News, renowned as the telegrapher in on the great "leak" during President Wilson's administration, which announced the declaration of war, is finished at the News.

He has opened offices in Wall street, returning to brokerage, his business before entering journalism.

On the Square

Mistaken Singer

Reinold Werrenrath, baritone, living in an apartment, had his neighbors gaping every time he vocalized at home. A new family moved in and heard about the singer in the house. The next morning the new family heard someone singing. They listened breathlessly, all crowding into a rear room where they could better listen. Each raved over the singer and looked happy because they had moved in.

Then the singing started again and one of the family gazed out of the rear window. Below was a regular singer on the backyard circuit doing his stuff and hopeful of a nickel.

Lead Money for Tip

A new taxi gyp racket, dragging in "heavy" (lead) money, is planned to force tips out of fares who balk at the taximeter total. A smart Times Square gal ran into the gyp in a rain storm and asked for the Commodore Club Hotel, on 42nd street, west of 8th avenue. The driver headed for the Commodore hotel, on the east side. While it might be a plausible error, the way in which the taxi bandit ran into every traffic halt caused her to burn silently and determine to stiff him on the tip.

The meter read 75c which the girl paid off in two coins. Entering the hotel lobby the driver followed with a squawk that she gave him a lead half dollar. The gal was hep and offered to accompany the driver to the police station. It caused the grifter to take the ozone pronto.

Doormen Save Money

The doorman racket at the better class night clubs and speakeasies can't be so tough. Several of the boys who officiated in that capacity last season are now in business for themselves with a brownstone front in the 50's and cutting into the business of their former employers.

Freeman Bernstein in Politics

Freeman Bernstein, a Democrat by training, indulged in a little concession dough from the Republican National Committee during the campaign. Freeman got the hunch Jewish patriarchs who couldn't read English might be interested in a little folder about Herbert Hoover, in Yiddish. To make it go double the folder was printed also in English. Only four pages. Front page carried pictures of Moses and Herbert. Hoover was termed the Modern Moses in English and Yiddish underneath the pictures.

They went for that one, according to statistics, with Freeman printing millions of pamphlets. He distributed them in Jewish sections in New York, Chicago and Philadelphia. The Committee stood for everything and Freeman daily checked up his extensive staff of distributors, drivers and automobiles, to guard against cheating.

Meanwhile May Ward (Mrs. Bernstein) down around Cedarhurst, L. I., where the Bernsteins live, was out making speeches for Al Smith. Freeman thinks that will square that.

Week's Salary in Hold-Up

A recent stick up in a West 46th street speak late on Saturday night netted the bandits around $3,000 in cash and an equal amount in Jewelry. Among the cash contributors was the lead in a Boadway smash, who chipped in $1,500, his week's salary he had failed to bank.

Show Section Moving Northward

A realty pool is attempting to syndicate the various realty holdings on the southeast corner of 7th avenue and 48th street for the purpose of erecting a midtown office building. Plans would bring the corner down to the Tavern on 48th street and up to the Columbia theatre on 7th avenue. This would take in the building at 711 7th avenue housing the Feist professional studios and Gertner's restaurant.

A theatre may be included in the structure, but the idea is that the show business, with its shifting theatrical sector northwards, requires an office structure to house the several producing managers' offices now headquarterd on 42d street.

B'way Contingent on Fox Lot

Talkers and theme songs have transplanted Broadway to the Fox lot as witness the current Broadway line-up: Harlan Thompson, Marian Spitzer, Walter Weems, A. H. Van Buren, E. K. Nadel, Paul Gerard Smith, Edwin Burke, Helen Ware, Tom Barry, Dave Stampere, Eugene Walter, Al Lewis, Jack Francis, Con Conrad, Archie Gottler, Sidney D. Mitchell, Bill Halligan, Charles Judels, Arthur Caesar.

Stage Gambling

In "The Night Hostess" at the Beck, New York, Phil Dunning's skillful play of the underworld, is a gambling room scene. The room is suggested by a sectional view off stage, through a doorway, but with wheels and paraphernalia in sight.

While the play's action proceeds, the players or extras are gathered round the tables at different times. They have taken to the gaming on the level, keeping mental track of winnings or losses, it is said.

The scene was staged by one of the country's best known gamblers. Dunning obtained his services. When everything had been arranged,

(Continued on page 59)

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"The Wind" (L. Gish) in sound.
Colony—"Man, Woman and Wife" (U. sound) and Ben Bernie.
Paramount—"Woman From Moscow" (Negri) in sound.
Rialto—"Wings" in sound at pop prices.
Rivoli—Von Stroheim's "The Wedding March" (sound) (last week).
Roxy—"Dry Martini (Fox sound).
Strand—"Show Girl" (F. N. sound) and talking shorts.

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone) "White Shadows"
"Four Devils" "Lilac Time" "The Home Towners"

NIGHT LIFE

Everything's been marking time until after Election, when things are expected to perk up. Several spots have come and gone in short order. Of the notable spots, watch for the old favorite Shnozzles, Clayton, Jackson and Durante, opening Friday at the **Parody**. The **Casanova** (old 300 Club) with Helen Kane, Morton Downey, et al., is worth-while; ditto the **Club Richman** with Harry Richman, Irving Aaronson's Commanders and thers.

The smart bunch is going for the converted brownstone front and sundry dialect eateries with good beer, wines, etc. as the attractions.

RECOMMENDED SHEET MUSIC

"Neapolitan Nights" "My Treasures"
"King for a Day" "Anita"
"My Window of Dreams" "Querida"

Rothstein Dies; Shooting Calls More Attention to Times Sq. Nite Life

Once again throughout the country Times Square's nite life gets another wallop through the killing of Rothstein Sunday night in a Park Central Hotel room.

Rothstein appears to be the victim of a gambler's feud, with a welch by him claimed. Cutting for high card at $10,000 a throw, Rothstein is said to have lost nearly $250,000 and stalled on the pay off.

Gamblers so far mentioned have been George McManus and Nigger Nate Raymond, the latter of the Pacific Slope. Other gamblers are unnamed but referred to as the possible gunmen. Rothstein died yesterday in Polyclinic hospital, 36 hours after he was shot through the abdomen.

Rothstein was reputed worth nearly $3,000,000. He has for years gambled for big stakes, up and downtown.

Rothstein had many characteristics peculiar for gamblers. He was well known in political circles and often has been said to have been favored in a political way. He neither drank nor smoked but hung out all night when not gambling in Broadway restaurants, lately making Lindy's his hangout, and previously to that, Ruben's.

Rothstein is thought to have had a piece of many ventures. Always having in reserve a stock of ready cash, he was the font of many applicants, gambling and others.

Smart on Crooked Stuff

Reports of a crooked game as Rothstein's reason for not settling his gambling debt of nearly $250,000 are not really accepted by the Times Square bunch. Rothstein knew too much about cards and dice to be taken. In that way he is one of the smartest gamblers in America. He could always protect himself in any game.

In money matters Rothstein would often borrow to pay off in gambling games rather than dig into his own bank account, and chancing another early win to settle the loan. He was a free bail giver and through realty holdings, frequently called at station house or court to give bonds, never charging for it.

Rothstein has been reported losing as high as $400,000 on a run at craps, without whimpering and promptly settling as those matters are usually paid. He made equally big winnings and insisted upon settlement to him in the same way.

Among gamblers losers should pay unless they offer a valid excuse for delay. The only valid excuse as a rule is the lack of cash.

In the New York Journal of Nov. 5, following the shooting, the following anonymous letter signed "One of the Boys" was printed. It had been received by the daily Nov. 2, two days before Rothstein was shot:

"Dear Sir: In Wednesday's issue of the New York Journal I read your article stating that Arnold Rothstein had paid off his poker losses in full. As I was interested in the play and won off of Rothstein, but have not got my money, I am questioning this statement.

"Nate Raymond and Joe Bernstein lost in cash to Arnold Rothstein $23,000, which he put in his pocket during the play. He owes Nate Raymond $219,000, of which William McCabe has 50 per cent. He also owes Joe Bernstein $69,000, Sol Pfursich $23,000; in fact, none of the boys have received any money so far from the play. Rothstein not only has not paid his part, but he accepted $55,000 from George McManus that he lost and paid in full to Rothstein. Also $23,000 from Nate Raymond.

"From One of the Boys.

"P. S. He not only has not paid off, but pocketed all the grand notes that showed in the game."

Anger

General idea is that Rothstein was called to the hotel for a discussion he thought would be friendly. During it explosions of anger were indulged in, and someone in a heat of fury threatened Rothstein. He may have tried to laugh it off, bringing on the shot. But one shot was fired.

Rothstein occupied his usual chair at the small table directly in front of the cashier in Lindy's restaurant, at 50th and Broadway, around 10:30 Sunday night. A Variety reported happened to be in the place.

The phone rang. A buss boy answered.

"A call for you, Mr. Rothstein," he said.

Munching his red apple, Arnold took the receiver. All the boys heard him say, "I'll be right over," as he clicked on the hook. Rothstein left Lindy's still nibbling on the apple.

"Going in for Jonathans, Arnold," said the reporter.

"They keep the doctor away, kid," Rothstein replied, as he started uptown.

It was 10:30 p. m. by the restaurant's clock. Half an hour later the news that Rothstein had been shot reached "the boys."

The gang streamed out of the place, leaping into cabs to get the lowdown.

Rothstein had been shot.

The news flashed back:

"They got him in the abdomen, but he isn't dead."

All night bands of Broadwayites sat about the ringsides of night clubs; on corners, in cafes and wheresoever a gathering place might be found talking it over, for the entire street was on edge.

No Details

This is known: Five men were drinking in room 349, between 10:30 and 11. Shortly before the hour Rothstein was found in the service entrance to the hotel. He was conscious and half sitting in a slumped condition when the timekeeper appeared. The latter called the house detective, Lawrence Fallon, when Arnold said:

"I'm shot, get me a cab, quick!"

Fallon got Policeman William Davis and summoned an ambulance. Scores of police officers and detectives arrived before the wagon from Reception hospital came.

"Where are you from?" asked the gambler of the ambulance men. . . . "Reception hospital," they replied. . . . "A city hospital—take me to Polyclinic in 50th street," said Rothstein.

Davis and Fallon rode to the hospital with the wounded man.

Not a Word.

While the surgeons were preparing Rothstein for the operating table, the legs of his trousers, drenched in blood from his wound, half a dozen detectives pleaded with him to say who shot him. He refused.

Even to Paddy Flood, his friend, whose beat is the Roaring Forties, the wounded man said:

"You take care of your business, Paddy; I'll attend to mine."

"But you might not live, Arnold," countered the officer.

"Even so—," were the only words he would utter.

All else pertaining to the reasons for the shooting of Rothstein are hypothetical.

Eight weeks ago Arnold is said to have given I. O. U.'s to the amount of $200,000, which attaches of his office admit he instructed them to tell who ever might phone regarding liquidation, that they could "go bite themselves," that if they wanted him they'd always find him "on the spot" at Lindy's.

Under Suspicion

When "Butch" Tower submitted himself for blood transfusion, regarded as the last hope for Rothstein, police headquarters were examining three men for information on the crime.

One was George McManus, known intimately as "Hump," widely known as promoter of the fantastic floating crap game of Broadway. Another is "Nigger Nathan" Raymond, of San Francisco, who cleaned up $225,000 recently, it is said, in games attended by Arnold. The third is Tommy Meehan, reputed to have won $60,000 in a game at which Rothstein is reported to have lost.

In room 349 detectives recovered oceans of evidence, relatively speaking. A great hole was torn in the upper drapery of the curtains, obviously to throw out the revolver. Liquor, glasses and ice bowls were on a table. The finger print bureau has numerous objects with finger marks, and the bureau of ballistics is working on the gun.

Gambled in Millions

Rothstein is 46. His one gambling aversion was football.

Two indictments in 1919 for felonious assault were dismissed against him. He carried large sums always and had $8,000 in cash when found at the Park Central. He operates a real estate brokerage offic at 46 West 57th street, and is also engaged in insurance selling. He was a witness at the "Black Sox" trial and subsequently severed his relations with Abe Attel.

In the trial of Fuller and McGee, who went over the road, Rothstein admitted he was a go-between. Efforts to "get" Rothstein before were thwarted by his own bodyguard, once outside Lindy's, when an attempt to kidnap him for "a ride" was frustrated, and again while about to emerge from his apartment building.

Rothstein is married to Caroline Green, formerly an actress. He has long been a familiar figure in the night life of New York.

Invariably he was at Lindy's surrounded by scores of his henchmen, many of whom he bankrolled to run games all over the country. His interests were so diversified that no one person, except probably his wife, know them all.

Dark Dancing

Dancers looking for the millenium in hoofing may find it in a roadhouse near New York.

It's dancing in the dark.

On this roadhouse floor the lights are wholly turned off twice during a dark number. Dimly relighted until the dance is over as though to avoid embarrassment for any floating couple.

Roadhouses cry for biz in cold weather.

NEW NIGHT LIFE IN TEUTONIC YORKVILLE

A new nite life, new at least to the tourist, has sprung up in the Yorkville section of New York, east of Third avenue.

The Teutonic food and beer, long a staple with the Yorkville residents, has suddenly come into general popularity, and with it an attendant tilt in the scale for everything. It has taken a decade for the general American reaction to soften against everything Teutonic and now the sector is capitalizing it.

The foreign peoples, such as the Latins, Slavs, Assyrians, Semites, Norwegians and Teutons have been living in a little world all their own in New York, and fully enjoying without restrictions or molestation all their native privileges.

There seems to exist an understanding from the capital's headquarters not to bother the dialect restaurants, particularly if they cater to their own kind.

Discovered

Right now, for some unaccountable reason, the Yorkville section is getting the play. It started with some of the Broadway bunch living on Park avenue around the upper 80's discovering the percentage in their own back yard and steering the Times square mob east.

The scale went up pronto. The racket has gotten to be so good the locals are being gently but decisively eased out. There's enough of a consistent tourist following all week through to make this worthwhile from the restaurateurs' viewpoint.

The catering staff is attired in musical comedy Bavarian costumes, with feathered Alpine caps, forest-green coatees, abbreviated panties, with bare legs excepting for a short woollen leggins just covering the calf, with a bare exposure at the ankle and knee. It's colorful raiment add to the jaded New Yorker quite a touch of local color. It's the nuts, one realizes, but good showmanship.

The entertainment comprises a string trio or quartet on a cymbalom, violin and guitar, to vocal accompaniment. In the backrooms of some of the larger capacity places, a songmeister paces the tourists through the "Schnitzelbank" routine, with the symbols and lyrics chalked conspicuously on ornate blackboard. The community sing and other stuff are the works for perking up the general spirit and the beer flows freely anew.

Above all, the food is great. A flash at some of the patronage explains why some of the midtown trade is off.

Bill Taylor's Stick-Up Mob Caught By Lone Cop—Held Up Speaks, Etc.

William Taylor, 20, of Arcadia College, Halifax, N. S., and who gave his address at 288 West 92nd street, with four co-defendants were arraigned in West Side Court before Magistrate Francis X. McQuade on the charge of robbery. Detective McNally, of Police Headquarters, told the Court that the Grand Jury had indicted the quintet. They were discharged in the Magistrate's Court and immediately taken to the Tombs prison to await trial.

Taylor, tall, well dressed and good looking, has been charged with holding up at least six card games or speakeasies in Times Square. He toted two guns and gave them to confederates to hold until he relieved players of jewels and cash. In a restaurant on West 46th street near Broadway the proprietor threw his costly ring on the floor as "Bill" was making his rounds.

"Pick that ring up, Monkey Face, and place it on my finger." The proprietor did as he was instructed. The loss of $4 in a poker game in Times Square sent Bill on his career of banditry, he told Detectives Leech and Hannigan of West 47th Street station.

Quite a few card games and whisperlows have been held up by "Bill Taylor" and his mob in Times Square, the cops said. Few have made complaints because they are in a racket that they can't make a rap. Taylor had worked as cashier and manager for C fild's restaurant.

He knew where other employees played a little poker. Taylor went there and dropped four simoleons. Desperate, he decided to play Jesse James. He stuck up the game alone with two guns hat he brought from home. It was so easy he began to work on a nightly scale. He needed someone to hold the guns while he pilfered the pockets of his victims, he said.

Brothers as Aids

He met two brothers in a poolroom on the Big Stem. He took them along. They denied participation. His gunmen gave him gooseflesh when they held his rods, Bill told the cops. "You could see them quake with fear. I want real gunmen," he said.

He gave them jobs as lookouts, disposing of his stuff and divided the loot with his confederates. The latter told the sleuths that "Bill" was not so honest in division.

Taylor was arrested by Patrolman McNally of the West 47th Street station. The latter has been made a detective as a result of the arrest. Taylor and two companions were taken as they left a card game where they had gone to look it over, said the sleuths. McNally, single-handed, arrested two of the confederates and brought Taylor to a stop when he fired three shots after him.

Taylor's four co-defendants are charged with robbery and three others are charged with receiving stolen property. The latter have not been indicted.

SINGER A SHOPLIFTER

Suspended Sentence on Mme. Alba Valla

A woman who described herself as Mme. Alba Valla, 28, of 730 8th avenue, and who claimed to be a former opera singer, was given a suspended sentence in Special Sessions, following her conviction on a charge of shoplifting.

Mme. Valla was arrested Sept. 22 after stealing articles valued at $7.50 from counters in Hearn's. According to Mrs. Agnes Breck, probation officer, the defendant said she had come from Argentine five years ago where she and her husband had been singing in opera. She has been giving singing and piano lessons while her husband has been in charge of a cigaret factory, the defendant told the court.

Record Marathon Dance 1,448 Hours, Stopped

Minneapolis, Nov. 6.

After deluged with complaints, Mayor George E. Leach finally served notice upon the dance marathon promoters at the Armory here that the contest would have to be terminated. His ultimatum came following the disclosure that a former contestant was dying in one of the local hospitals.

There were three couples remaining at the time the mayor gave his orders. This was on a Friday. The promoters promised to close the marathon after the following Sunday. The mayor was satisfied to permit them to get the benefit of the big Saturday and Sunday play. Surely enough, two of the three remaining couples dropped out by Monday morning and the contest came to an end at that time after aving lasted 1,448 hours.

Net profits for the marathon were approximately $30,000. The four promoters have split $20,000 among hemselves, $6,000 has been paid over to an American Legion band which "sponsored" the affair and about $4,000 is tied up by garnishees on account of two suits filed against the promoters.

This was the third Twin City dance marathon within the space of a few months. The first one cleaned up about $60,000. The net profits of the second one were nearly $90,000. The one just ended was $16,000 in the red at the end of the second week when the tide started to turn. The last marathon was proclaimed a world's record breaker. The winning couples and master of ceremony are playing an engagement this week at Marigold Gardens dance hall.

From 1 Day to 5 Years For Frisco Drug Peddler

San Francisco, Nov. 6.

After being sentenced to serve one day in jail and pay a fine of $25 following his plea of guilty to an indictment charging him with possession of narcotics, Fred King, lectrician, formerly employed at the St. Francis (West Coast run house), here, was re-indicted immediately by a federal grand jury, taken before another judge and sentenced to serve five years.

The first sentence was imposed by Federal Judge George M. Bourquin, who throughout his career has been opposed to the practice of trying narcotic cases in the federal courts. Judge St. Sure imposed the heavier penalty.

The federal prosecution was dissatisfied with the King sentence, it alleging the theatre electrician had made a small fortune from a mail order narcotic business with addicts. King was arrested some weeks ago while at work at the St. Francis.

2 YRS. FOR FORGERY

Convicted of having forged the name of Michael Lewis, stage carpenter of the Lincoln Square Theatre to endorsements for loans amounting to more than $1,800, Louis Pastelnick, 34, of the Times Square Hotel was sentenced to a term of from two to four years by Judge Morris Koenig in General Sessions.

The defendant's record showed he had been in trouble with the police at least fourteen times since 1907.

'Sailor' Friedman Wanted In Philly for Assault

William "Sailor" Friedman, once prominent lightweight prizefighter, was arrested in his room at the Victoria hotel, and arraigned in the Tombs Court on a charge of being a fugitive from Philadelphia. According to the police of the latter city Friedman has been indicted for assault on witnesses in the vice graft investigation there.

The former fighter was held without bail by Magistrate Farrell until Friday to await extradition papers. His lawyer later obtained his release from the Tombs on a Supreme Court order.

"I didn't beat up no witness," Friedman told Magistrate Farrell, "it was just a private fight between me and another fellow."

BILL WEINBERGER WEDS

William Weinberger and Mrs. Rose Bernard were married Nov. 1.

Bridegroom is in the insurance business and also secretary of the Friars.

Mrs. Weinberger is the widow of the late Barney Bernard.

Chatter in New York

Paul Gallico of the Daily News has bought a house in Larchmount.

Edward J. Doherty of Liberty will be sent to Europe. His novel of Broadway, "Murders on the Roof," starts serially around New Year's.

Norman S. Hall was slightly injured in an automobile accident if a Chevrolet means that much.

Mark Hellinger's life story of Jolson may Satevepost, swung by the Warners.

Harry Esty Dounce is now one of Liberty's four copy readers, taking the vacancy left by Ed Sullivan.

Loretta McDermott may go into the "Vanities" club.

Allen Kerns was signed for Lew Fields' show, "The High Cost of Loving."

Al Shayne, m. c., embarked for Paris whither he intends to settle the purchase of a cafe in the Montmartre district.

Al Shenk, the dancer, is at Chin Lee's Chinese restaurant. The night club entertainer will replace Ritz of Lorraine and Ritz for a tour shortly.

Wilton Barrett returned to his desk at the National Board of Review last week after 10 weeks' absence following an unusual accident. While rubbing alcohol on a poison ivy infection during the summer, Mr. Barrett caught fire and was severely burned. It was thought for a time he would lose the use of his legs.

Harry Cooper's son, Irwin, is handling publicity for the Paramount Grill.

Mae West, awaiting trial in the "Pleasure Man" case, now has an understudy in "Diamond Lil," a safeguard she formerly scorned.

Pearl Eaton left New York to visit her sister Mary in Chicago, in "Five o'Clock Girl." Pearl returns next week.

Irene Swor has specialty number at the Chateau Madrid. The red-headed showgirl, of early Earl Carroll vintage, sings, followed by high kicks and such steps as she learned in "Vanities." It is her first night club experience.

Al Wohlman, m. c., of Philly night clubs, left the new Vanities club. The Goldmans figured the overhead too high to retain him. Mary Adams succeeded the Philly wisecracker.

Henri Leseyeaux, producer of the Casino de Paris and Follies Marigny shows, is in America looking for talent. Headquartered in William Morris office.

Lincoln Loper is that way about the Cotton Club.

A Manger hotel barber played Bob Coleman, sheik critic of the Mirror, a good turn by amputating those sideburns. Bob's worried about his femme public and may reinstate the effects.

Florence Weber, 21, former costume designer for the Chi Op. Co., was nabbed by Earl Carroll for the berth after less than two weeks on Main street. Miss Weber will design the costumes for Carroll's forthcoming straight musical.

Liberty has a biographical yarn on Sophie Tucker for early publication.

Clara Bow has been approached to create Dixie Dugan in Ziegfeld's musical version of "Show Girl."

No business dept. interference had aught to do with Russell J. Birdwell leaving the New York Telegram, says they. Also say strict Scripps-Howard order that bus dept shall never monkey with theatrical news or reviews. Sounds great and worth copying.

Charles Lemaire, costume designer, has left the Brooks company. He may go with another dressmaker or on his own.

Pearl White is living luxuriously outside of Paris, in one of those villas. She's a bit nutty from accounts over a young man of much ready cash.

Lee Shubert's new apartment in the Shubert theatre building, top two floors, is nearing completion. The Shubert offices were removed a couple of months ago to the Sardi building across the street to make room for Lee's menage.

Tommy Lyman played 54 consecutive weeks at the Salon Royale. He left Broadway abruptly after a dispute with John and Perounis, the proprietors. Now Tommy has returned to the alley and may appear shortly in a club.

Ring Lardner is slated to join the reorganized Morning Telegraph.

Mae West gave a party that was attended by hundreds of men and four women.

Sidney Skolsky says he is writing the material for a new Clayton, Jackson and Durante show.

Capitol theatre celebrates its ninth anniversary this week.

Bugs Baer is ghosting the Two Black Crows (Moran and Mack) chatter in the dialog and cartoon strips syndicated by Bell.

Mr. and Mrs. Winchell Smith will sail from New York Thursday to pass the winter on the Riviera.

Advertising novelty is series of tiny sketches so disposed on margins of magazine pages that figures appear to move when pages are riffled under the thumb.

Willard Keefe, now rewrite man No. 147 on Morning Telegraph.

Jim Tully goes back to California this week.

Sidney Howard, playwright, going to write dialog for Sam Goldwyn. He'll hear plenty.

Freddy McKay, back from Paris, will be manager "Sacred Flame," which Gilbert Miller is producing.

Marie Fitzsimmons, who held a secretarial position in the dramatic department of the New York American for a number of years, is now with Eddie Dowling in a similar capacity. Dowling is now located in the former Sam H. Harris offices in the Harris Theatre building.

Banding the Times building about three floors up is a traveling letter sign which the daily will use for circulation purposes and news bulletins. The reputed cost of installation is $100,000, the most costly of its kind in Times Square.

Sonny McLaren, who went back to the Morning Telegraph for the fourth time a week ago, lasted about as long as some of the new shows of last week. Sonny may go with the News, since rewrite berths are wide open.

Richard Dix is cruising Broadway these nights.

Paul Gregory, of "Golden Dawn," Hammerstein's road show playing Detroit, will go into the juv lead of "Polly," which opened in Philadelphia.

Simon Gould, impresario of the Film Arts Guild, opens his new sure-seater on 8th street Dec. 24. House has 500 seats.

Dave Werner has replaced Arthur Brilant as manager of Universal's Colony in New York.

Gene Austin will be feted at a dinner in the Park Central grill Nov 12, with the music men as the check grabbers. It's a welcome home idea.

A habit of 20 years still finds Sam Salvin parked nightly on the corner of 50th street and Broadway under the protecting eaves of Ben Rocke's clothing store. It started with Salvin's nightly watch outdoors as they rolled up to the Salvin string of cafes which dotted Mazda Lane. Whether alone or with other people, Sam reposes in the doorway for hours at a stretch and ruminates and studies the passers-by.

Meeting with bad weather on their hunting trip in northern New York last week, Tink Humphrey and Arthur Denman of the Keith office got nothing but severe colds.

Earl Wingart has been transferred from the Fox publicity department here to that under Bob Yost on the coast.

Bill's Beefsteak

What is called a debachelorized beefsteak feed is to be tendered William Degon Weinberger by the Friars in the Monastery of the club Thursday evening. It is in honor of Bill's marriage last week to Rose Bernard, widow of Barney Bernard. Bill pulled a fast one, although he has been accused for months of posing on the brink of matrimony.

Weinberger, an officer of the Friars, has figured in many of the club's social functions, and it was decided he ought to be tendered a dinner. It was hastily arranged because William Collier, roastmaster without competition, is due to leave for the coast this week to do a talker. In addition to Collier the committee in charge is William Morris, Sr., Fred Block and Joe Laurie, Jr.

The affair is open to Friars and guests.

Gas Fountain Pens

Broadway is overrun with salesmen and pamphlets heralding the efficacy of the fountain pen sold by the "National Gas Protection Co.," which, upon pressing a button, emits a blinding, choking stream of gas instantly effective.

Inspector Thomas P. Cummings, of the Pistol Permit Bureau, detailed men to investigate the status of the firm disposing of the weapon. The trick pen is $10.

One of the leaflets describing the pen enlighten one as follows: "The National Gas Pen—A lawful weapon for self-protection. . . . An innocent fountain pen in the pocket.

"The pen shoots a direct concentration of gas to a range of 18 to 20 feet, over a radius of 4 to 5 feet. The effects last 15 minutes to an hour."

Broadway night clubs seem a fertile field for the salesmen, who admit they won't sell them personally but will take orders. Sales have been heavy this week in particular. One fellow bought six in a speakeasy from a racketeer.

"Uno's" Own Paper

"Uno," late of the Morning Telegraph, and for 17 years in charge of its burlesque news, expects the first edition of his own publication, Uno's Theatre Digest, to be on the Alley Nov. 10. It will be an eight-page tabloid containing a weekly review of current rialto news.

"Uno's" angels are Morris Greenberg, owner of the Melrose theatre, and Solly Shaw.

Dempsey as a Hoofer

Jack Dempsey and Estelle Taylor were dancing together at the Richman club, while Larry Fay and Bee Palmer were in a huddle pertaining to the opening of the Little Club.

Dempsey and Estelle are at the Savoy-Plaza, whither they intend to remain, according to Jack, for six more weeks. Dempsey is an excellent ballroom dancer.

Caesar at Work!

Reports flitting east from the coast say that that Caesarian body is being itself. So much so, Arthur will have three Movietone shorts on roadway within the next six weeks.

One is "Napoleon's Barber," a second features Clark and McCullough, and the third is "Shine," tale of a bootblack.

Society-Wine Wedding

Bobbie Guerdy, operator of the class Blue Room in Paris, and a champagne dealer in the same city, worth lots, is coming over to New York this month to wed Julie Thompson.

Miss Thompson has had an elevating social success in the Parisian city. In New York at one time she is reported to have been on the stage, as a show girl.

Mayfair on Saturday Night

The Mayfair Club, regular Saturday night ding-dong at the Ritz for most of the legit and visiting picture luminaries, has been rolling up sweet cover charge totals at $7.50 the serviette since opening early last month. Getaway pace is something of a surprise as for a minute last spring it looked as if there wouldn't be no such animile this fall.

Increased revenue, without the aid of a price boost, is somewhat explained by the former rigid eligibility rules, as to being actively related to the theatre, not being quite so rigid this season. Committee is still very choosey about the invitation list but the increased weekly invite postage has undoubtedly given a few more that Crystal Room weakness.

It's become an axiom that few Mayfairers golf on Sundays and that the women spend the Sabbath figuring out what they'll wear the coming Saturday eve. Repeating on a gown spells either social ruin or tips that your show is sailing.

Incidently, the ermine crop has a strong start and is due to reach its annual peak just after Christmas. Ermine isn't everything. Now and then somebody waits until around 12:30 to make a grand entrance down that perfect stairway while trying hard to keep from stumbling over chinchilla. Everyone is duly impressed and five minutes later 11 girls are in a huddle with the owner of the wrap calling signals. Having scored her touchdown the envy contingent try to decide whether to run, kick or pass. A fool if she gives in again.

Funny place the Mayfair. A certain femme habitue has gotten tired of changing her hair for one guy so has shown up twice with the ame colored mop, but with different men. One more color change and she'll look like old glory with every table standing at attention as she dances past. An old gag for an old gal.

Two of the nicest things about the Mayfair are the two damsels behind the front desk, past whom no man has ever trod without first kicking in. Put these two in the boxoffice and the Paramount would do business with a Negri picture.

Chatter in Loop

Alfred Pulaski, musician, driven from home by a brother who couldn't stand saxophone practice, brought his instrument to South Clark street police station for advice.

The sergeant let him sleep in a cell but wouldn't let him practice.

At opening of the Chicago Civic Opera season 10 squads of detectives were assigned to protect the glittering rocks worn by local society, such as it is.

Smart Cop

Police lieutenant William Cusack used his head and found $14,000 in stolen gems for Mrs. George Levee, wife of the theatre concessionaire, and two companions. The women were followed from Washington Park, race track, by four bandits and frisked of all glassware. Cusack, on a hunch, took the women to a prize fight the same evening and they pointed out the four guys in the crowd.

Both Ways for $50

Passenger air service between Chicago and Detroit will be inaugurated Nov. 1 by the Stout Air Service, Inc., associated with the Ford organization. Fare will be $30 one way and $50 round trip. Planes will leave both points daily at two p. m.

This leaves an act about $5 out of that last half salary.

Just in Case

In case anybody cares, Corporation Counsel Samuel Ettelson has officially decided telephone operators are legal in cutting you off after five minutes.

Matter was brought to official attention by a talkative doctor.

The biggest ornament ever copped from the Chicago theatre by a customer is a chandelier. Nobody knows how.

Newest hangout for the local show crowd is Movie Grill, just opened by A. Freeman, related to the many Balabans.

Chicago Evening Post discontinued Clark Kinnaird's Broadway column and took on Walter Winchell last week.

NEW YORK THEATRES

WILL ROGERS (Pinch-Hitting for Fred Stone) and DOROTHY STONE in A Rousing Musical Comedy "THREE CHEERS" GLOBE THEA., B'y & 46 St. Mats. Wed. & Sat.

CHARLES DILLINGHAM GIVES 3 CHEERS FOR HIS 2 BIG HITS

The Smartest Play in Town THE HIGH ROAD A Comedy by Frederick Lonsdale FULTON 46 St. W. of B'y Evs 8:30. Mats. Wed.-Sat.

GILBERT MILLER ATTRACTIONS EMPIRE THEA., 40th St. at B'way Evenings 8:30 Wednesday and Saturday Mats., 2:30 "OLYMPIA" A New Comedy by FERENC MOLNAR Fay Jan Laura Hope COMPTON HUNTER CREWS

In association with E. Ray Goetz MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30 Thursday and Saturday Matinees, 2:30 IRENE BORDONI in "PARIS" A MUSICOMEDY with Irving Aaronson's "THE COMMANDERS"

"This, Ladies and Gentlemen, Is a Play."—St. John Ervine, "World." NIGHT HOSTESS By Philip Dunning. Staged by Winchell Smith. Produced by John Golden MARTIN BECK THEA., 45 St. & 8 Ave. Evgs. 8:40. Matinees Wed. and Sat., 2:40

ZIEGFELD Thea., 54 St., 6 Av. Mats. Thurs., Sat. "SHOW BOAT" Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER

LYRIC 42d St., West of B'way Mats. THURS. & SAT. DENNIS KING in Musical Version of THE 3 MUSKETEERS Vivienne Segal, Lester Allen, Vivienne Osborne, Jos. Macaulay, Reginald Owen, Harriet Hoctor, John Clark and Yvonne D'Arle 348 Reserved Seats $1 at Box Office

The Theatre Guild Presents FAUST GUILD Th., W. 52d. Ev. 8:30 sharp Mts. Thur. & Sat. 2:30 sharp

STRANGE INTERLUDE John Golden Th., 58th, E. of B'way EVGS. ONLY at 5:30

JOE COOK 'RAIN OR SHINE' GEO. M. COHAN Th., B'y & 43 St. Evs. 8:50 Matinee Saturday

If you don't Advertise in Variety—Don't Advertise

EARL CARROLL Th. 50 St&7th Av. Mts. Thu-Sat, 2.30 W. C. FIELDS In America's Greatest Revue EARL CARROLL VANITIES with RAY DOOLEY—JOE FRISCO DOROTHY KNAPP and 56 BEAUTIES VINCENT LOPEZ (Himself) & His BAND

ROXY 7TH AVE. & 50TH ST. Direction of S. L. Rothafel (Roxy) WILLIAM FOX presents "DRY MARTINI" MARVELOUS SOUND ACCOMPANIMENT ROXY SYMPHONY ORCH. — Chorus—Ballet—32 ROXYETTES—Fox Movietone News—Forbes Randolph's Kentucky Jubilee Choir — 5 De Luxe Shows Election Night—Midnight Show—Election Returns

CAPITOL B'WAY and 51st STREET 9TH ANNIVERSARY—Metro-Movietone Celebration Midnight Pictures Nightly 11:30 SEE HEAR "THE WIND" with LILLIAN GISH "JEWELS," a revue with Harry Rose, Frances Shelley, Lassiter Brothers, Walt Roesner, The Capitolians, Chester Hale Girls, Capitol Grand Orchestra, David Mendoza conducting — Metro-Movietone Act—Odette Myrtil. Election Returns Tuesday Night

MARK STRAND BROADWAY at 47th ST Midnight Show Nightly, 11:30 Doors Open Daily at 10:30 A. M. All Seats 35c to 1 P.M. HEAR SEE First National Pictures present "SHOW GIRL" with ALICE WHITE WARNER BROS. VITAPHONE PRESENTATION | FOX MOVIETONE NEWS Midnight Show Election Night—Returns

SEE WARNER BROS. 2 HITS HEAR AL JOLSON 'The Singing Fool' Winter Garden, B'way & 50th St. MIDNITE SHOW SAT. 11:45 100% VITAPHONE PICTURE Both Shows Twice Daily 2:45 8:45 Extra 6 o'clock Show Sat. & Sun. HOME TOWNERS THE GEO. M. COHAN'S WARNER BROS. THEATRE B'way & 52d St.

F. F. PROCTOR'S NEW YORK THEATRES NEW EAST 86th St. THEA COR LEX AVE. Thurs. to Sat., Nov. 8 to 10 BETTY BLYTHE (in person) The CARLTONS & ORCH. MITCHELL & DURANT Gertrude Astor in "Stocks & Blondes"

5th Ave B'WAY & 28th ST. LADIES AFTS. ORCH 25¢ Stage Show ROSS MIDGETS with 25 Little People Only Jazz Band of Midgets in the World Photo—"THE MATING CALL" with Evelyn Brent

58th St. NEAR 3d AVE. THIS $3,000,000 THEATRE Rapidly Nearing Completion Will Open Soon—Last Touches Under Way—FOUR MODERN LODGE ROOMS NOW RENTING

125th St. PARK & LEX. Stage Show HUGHIE CLARK & JAZZ BOAT REVUE—25 People Photo—"THE MATING CALL" with Thomas Meighan

SUPREME VAUDEVILLE—PICTURES ALL Theatres, NOON to 11—Low Prices

FOOTBALL

More trouble coming this week and plenty of it. Practically all the major games in the East, Middle West and one in the South can go either way and most of the 100-yard gridiron wars are worth walking miles to see.

New York won't have to disturb itself much, for by going uptown it can take a peek at Army's annual argument with Notre Dame. And to take that squint they were asking $20 a pair on Monday. Figure out what that'll be by Friday. The Cadets go into this game a favorite, not the usual rule. Last time the Soldiers were given a pre-game edge by the New York dailies was in '26 and Flanagan got loose on the "perfect play" to put a lot of yardage behind him and sent the Cadets down to a 7-0 defeat. A year ago the Irish were on the long end, due to decisive wins over Navy, Indiana, Georgia Tech and a 7-7 tie with Minnesota, while the Mule had gone down before Yale 10-6. West Point romped in 18-0 with that one. So whoever is the favorite in this game has additional troubles.

The Catholics have lacked a scoring punch all season. Granting that they may have just tried to squeeze by Penn State last week, there was no such earlier choice against Georgia Tech, and this week the South Bend mob will face as strong a line as it has yet met, perhaps a little stronger. Rockne unblanketed Collins over at Franklin Field, a boy who was supposedly out for the season, and if he's got an arm out of its cast by this week-end it may bring out the goal line sock the traveling westerners have lacked to date. Still, the Soldiers figure because their line plus Murrel and Cagle.

Nobody knows better than the Army what can be expected from Notre Dame and the military is not likely to go into this game over confident. They found that out ages ago. Notre Dame probably won't allow Cagle to get loose around the ends as Yale did, but they may have a tough time stopping this lad off tackle. And once away he'll outrun any back on the field. Murrel and Cagle are almost twice the combination Hewitt and Wilson were for the Soldiers. Hewitt never glowed on the plains as he did at Pitt while Wilson was continuously spotty after leaving Penn State. In fact, Wilson's best year unhappily came at the time Killinger was running kickoffs back for touchdowns. The Soldiers should win, but don't bet that last shirt on it.

Hit First—Look Afterward

Pennsylvania moves on to Cambridge and a team that may refuse to enter into the carnival spirit of three card monte. It doesn't seem as if this '28 Harvard line is going to bother much about looking for the ball. This Crimson gang has the power to smash through, lay everybody low and then start to make inquiries as to who's carrying. And Penn isn't apt to get far if anybody's on the ground.

There's an old saying among football men that no line uses its hands like a Harvard line when it's right, and if this present forward wall isn't right the student body will probably take it as it stands and let the grads argue. Penn seems to have been overrated again on early October form. That happens quite often. Navy exploded the bomb and Chicago's ability to make the Red and Blue go to a 30-yard pass and a 25-yard run combined to win doesn't speak too well for the Philadelphians. Shober won't have any four or five seconds to run back and get set before having long ones this week. There's too much power and ambition on the other side of the ball. Besides, Scull did yeoman service in backing up an oft punctured line.

Dartmouth and Pitt

Dartmouth ought to have Marsters back for Brown and a few others of its first string cripples. Such being the case they look too strong for the Providence contingent. Same is true as concerns Pitt and W. & J. On paper this is as sure as any football game can be. On the other hand it's an annual with much gridiron lore behind it. The Presidents can rise to the occasion and be another Michigan. However, if Pitt gets away to a fast start it's almost certain the team will try to coast in as Nebraska is next on the list and the Panthers must go west for the engagement.

Down South, Georgia Tech and Vanderbilt will shed a lot of weight trying to find out which is the better team. Neither squad has been defeated to date although Vanderbilt has only a one point margin on Texas. It looks like Tech on the strength of the game the rambling wrecks waged against Notre Dame not so long ago.

Why Albany?

Another Eastern highlight will be Carnegie Tech and Georgetown at Albany, N. Y. Carnegie has tossed over Pitt and the Hilltoppers brag of a verdict over N. Y. U. Both schools can boast of possessing football teams without being disputed, and that contention will hold good after Saturday. The boys from Washington paralyzed Manhattan by holding the purple and White from scoring at the Yank Stadium and unquestionably will cause Carnegie a hard matinee. But if Carnegie kept Pitt from registering it stands a chance of being strong enough to hold Georgetown off for a victory.

Those Western Sunset Upsets

The West looks good for another week of upsets. Ohio State and Iowa, fighting for the Conference title, will be the classic in that section and if Raskowski and Barratt are out it will be a great edge for Iowa and a tough handicap for the Buckeyes. Figuring that both teams will have their full strength on the field at game time, Ohio has the best chance under the supposition that the Iowa line isn't as potent as the wall Princeton presented. Then there's always Eby. This boy strutted his stuff for New Yorkers when a sophomore and in showing Columbia how it should be done at the Polo Grounds for 32 points.

Saturday Eby almost duplicated Marek's fumble against Michigan, thereby presenting the opposition with a chance for the winning touchdown, but redeemed himself by scintillating in the last quarter to weave across from the 13-yard line and knot a game which looked to be in the Tiger's pocket.

Tiger Repeats Yale Game

Princeton, against Ohio, played very much the same game it did against Yale last year, outplaying a strong team for three quarters and a half and then tiring under the pressure of a final and desperate offensive. The similarity was even unto the flat passes Ohio evidently tossed down the middle. And if Ohio's line is as good as the '27 Yale forwards, that's going to be tough on Iowa. All very well for Eastern papers to say, "Tiger holds Ohio to tie," and Western paper to print, "Ohio ties unbeaten Tiger," but what are the chances that Roper, Keck and Wittmer aren't any too pleased with the outcome. Especially after that first down on the 9-yard stripe in the first quarter.

Barratt won't be facing a Howe this week, Kriss and Cory stand to be more dangerous against less rigid vigilance and Fesler appears to be the kind of an end coaches dream about. Iowa carries decisions over Minnesota and Chicago but that's not enough to convey the idea that they have the best chance of enjoying this contest.

A Puzzle

Purdue and Northwestern are something else again. The Purple came from the small end and behind to gaff the mighty Gopher which seems justified in bemoaning two one-point defeats in as many weeks. Phelan's outfit fell before this same Gopher 15-0 four weeks ago and then returned to battle Wisconsin to a 19-19 tie. On the basis of Northwestern's defeat of Minnesota, Hanley's boys ought to have an edge in the dope but Purdue possesses a squad strong enough to make up the pre-game difference.

There just seems no joy in Mudville for the Staggmen. Now Wisconsin looms up, totally oblivious of sympathetic inclinations with only last year's 12-0 defeat in mind which finished in the snow. Chicago, with four successive major defeats behind it, seems due for another but no one can detract from the stand the Maroon made against Penn. If ever a team deserved gold footballs this is it. Here's a team that's fighting on nothing but its nerve. Crippled and banged up every week, invariably on the losing end, they're still in there the following Saturday. Mark Hellinger ought to be able to cry over this Chicago team for two columns.

The Surprise Twins

Hail Ann Arbor and Annapolis. How the mighty have fallen at the hands of these two. And with what a flop. Both knocked the props from under teams which were heralded as monarchs of all they surveyed. That they come together in Baltimore this week marks one of the most unique games over a period of seasons.

Each the dominating factor in a startling upset, Michigan and Navy now tear into one another for the feather among those teams which come back. Michigan played beyond itself against Illinois, no doubt spurred by a traditional opponent and becoming tired of being the underdog and in their own stadium at that. Whether they can repeat when the inspiration is not so great is an open question. Navy is basically strong, came out of its shell against Penn and if not a great team is at least rugged and should have enough physical power to enjoy a slight rebuttal for that 54-0 trimming in '25. If memory serves the Midshipmen have yet to win a game in this present day series. This is the Sailors' chance.

Delving into the West again, Minnesota should be able to shelve its disappointment long enough to stop its losing streak at Indiana's expense. This battle shapes as a meeting of two ponderous teams. A little slow and methodical but almost as instopable as a skidding two-ton truck. It's just a matter of thinking that the Gophers will do the most damage while skidding.

Probable Football Winners and Proper Odds

November 10

By Sid Silverman

GAMES	WINNERS	ODDS
Army-Notre Dame	Army	6/5
Ohio State-Iowa	Ohio State	Even
Navy-Michigan	Navy	Even
Harvard-Pennsylvania	Harvard	5/4
Georgia Tech-Vanderbilt	Georgia Tech	10/9
Purdue-Northwestern	Purdue	5/6
Wisconsin-Chicago	Wisconsin	7/5
Minnesota-Indiana	Minnesota	5/4
Carnegie Tech-Georgetown	Carnegie Tech	Even
Dartmouth-Brown	Dartmouth	5/4
Pittsburgh-W. & J.	Pittsburgh	9/5

(Predictions based on fair weather)

Ross' Bankruptcy

Baltimore, Nov. 6.

Following a petition in local bankruptcy court, filed by the Baltimore Trust Company, J. K. L. Ross, Montreal financier, sportsman and race horse owner, made a voluntary assignment of his assets for the benefit of creditors.

Ross, at the peak of his racing activity in 1919-20, owned a 600-acre stud park near the Laurel Track in this state, where H. Guy Bedwell, his trainer, looked after a string of winners that included Sir Barton, Billy Kelly, Boniface, Milk Maid, War Cloud, Cudgel, Foreground and Constancy. During those two years Ross was the biggest owner-winner at the track, being $450,000 ahead at the end of the 24-month period. He broke with Bedwell in '21, and his stable gradually dwindled. Ross retired from the track in 1927.

Attorneys for the local trust company are of the opinion that the Ross assets will enable him to meet all obligations in full.

A. Carlos signed Vera Reynolds for "Jazzland." Directed by Dallas Fitzgerald for Quality.

Larry Banthim and Ben Hendricks, Jr., added to "Synthetic Sin" (FN).

WEST COAST NOTES

(Continued from page 26)

next, Raymond Hatton, Jimmy Adams, Leslie Fenton and Margaret Livingston, Pathe.

Dallas Fitzgerald, directing "Jazzland" at Tec-Art.

Margaret Lee opposite Jack Duffy in next Sandy MacDuff comedy, Christie.

In "The Pagan" are Ramon Novarro, Renee Adoree, Lionel Barrymore, and Dorothy Janis, M-G.

Johnnie Grey engaged by Col. to write dialog on "The Donovan Affair." Into production next month.

Mike Donlin and Robert Ferry, boxer, added to "Noisy Neighbors," Pathe.

John Cromwell and Par's "Dummy."

Claire McDowell added to "Girl Who Came Back," T. S.

Lowell Sherman added to "Mrs. Cheney" (M-G).

Tom Dugan to do talking bits in "The Barker," F. N.

Arthur Ceasar working on night life feature for Fox.

Dorothy Dwan for Thunder Bay Film Co.

Albert Rogell to direct Ken Maynard's next, "Wells Fargo," F. N.

Dorothy MacKaill-Jack Mulhall co-starred in "Children of the Ritz," F. N.

Joseph Boyle to leave Hollywood for New York to shoot war sequences of "She Goes to War" for Inspiration. Henry King directing local sequences.

Crauford Kent added to "Wolf of Wall Street," Par.

Paul Hurst added "The Phantom Stage," Ken Maynard, F. N.

Cameraman Roy Clark (Par) to Flagstaff, Ariz., to photograph stampede for "Sunset Pass."

Leslie Fenton added "The Office Scandal," Pathe.

Gaston Glass, Mahlon Hamilton and David Mir added to Technicolor's "Mme. DuBarry."

William Judy, writing sound dialog for "Show Folks," Pathe.

Chet Franklin signed by Tiffany-Stahl to direct Ricardo Cortez' next picture.

Margaret Lee by Christie opposite Jack Duffy in two-reel comedies.

Jimmy Hertz and Jimmy Elroy added to "Chorus Girl" comedies—Christie.

Universal's sequel to "Phantom of Opera," known as "Return of the Phantom." Paul Leni directing.

Marie Dressler has returned to coast.

Lloyd Corrigan has a new Par writer's contract.

Technicolor's cast for "The Aristocrat," two-reel subject for M-G-M, includes Priscilla Dean, Mahlon Hamilton, Gordon Elliott, Dennis D'Auburn, George Davis, David Mir, Charles Thurston, Pierre De Ramy, Hughie Saxon. R. William Neill directs.

Gus Means, directing comedies on the Christie lot, assigned to the Jack Duffy unit.

"Ritzy Rosie" changed to "Bad Baby" for Alice White and FN.

Richard Thorpe, signed by Col. to direct an untitled picture.

Lina Basquette loaned to Col. by Pathe for femme lead in "The Younger Generation."

Erle C. Kenton to direct "Side Show," Col.

Jack McHugh added to "Tong War," Par.

George Chermanoff added to "Wolf of Wall Street," Par.

Jack Parker, Michael Visaroff, Misha Auer and Dot Farley added to "Marquis Preferred," Par.

Leslie Fenton and Margaret Livingston added to "Office Scandal," Pathe.

Michael Curtiz will direct "Alimony Annie," WB.

George Marion, Jr., titling "Some One to Love," Par.

Alex Wolcshin added to "Case of Lena Smith," Par.

Grant Withers added to "Saturday's Children" (FN).

UZCUDUN'S POINT LEAD BEATS OTTO VON PORAT

Heavies at Garden Rouse Fans —Norge Cuts Up Uzie— At $7.50 Okay

By JACK PULASKI

In between a rodeo and horse show, not forgetting Governor Smith's rally, they staged a heavyweight card at Madison Square Garden Monday night. What looked like a flop bill in the final events turned out exciting fistic entertainment. Paolino Uzcudun, the Spanish woodchopper, and a contender for the vacated championship, defeated Otto von Porat, a Norwegian, but the squat Basque got battered up and it was a matter of points.

At $7.50 top there was a good attendance, and unless something choice comes along in a boxing way that will be the highest scale this season. All save the rear of the floor look well tenanted, the upper reaches being packed with bugs because of the international color of the card and the fact that big men were mixing.

Uzie was a two-to-one favorite and his price looked right in the first round when he sent Otto down for the count. Dizzy until the bell, and for the next round or two, Von Porat went on the defensive. Again in the fifth Otto was down and the customers figured on leaving. But the match wasn't over. Otto started using a right uppercut, sometimes slipping it under Uzie's curious guard and the fans became steamed up. He popped the Spaniard with a left hook and the tip of Uzie's nose swelled like a balloon. Even the tough man of the trees could not absorb Von Porat's snapping punches. His lips were swollen at the finish and his mouth cut inside. It's a cinch that Uzie has not been hurt as much by any of the better-known heavies he has stood off than he was by the Norwegian. No denying that Otto was damaged quite a bit, too.

Von Porat has been over here five years or so. His first showing was not so good. But he found a parking place in Chicago and recently built such a rep for hard socking that they coaxed him to come here. A slender, lantern-jawed fellow, he did not seem hard to hit, but he can give a receipt. No doubt he was awed by the wild swinging Paolino, whom he made miss as often as anyone else, and observers think he will whip the woodchopper on their next meeting. Certainly he landed the cleaner punches and is a better boxer.

Giggles for O'Kelly

The debut of Con O'Kelly, Ireland, in the first 10-rounder, which he copped from Al Friedman, of Boston, who weighed 14 pounds less, brought giggles from the women present as well as men. Con's chest development was the snicker. Tom O'Rourke tipped O'Kelly as the best prospect in many years, but he didn't look that way. A short arm puncher, he appeared to have a little zip in his wallops. Friedman is no wonder, but he carried his battle-scarred mug throughout without going down.

In the semi-final they brought on a good looking giant named Tiny Roebuck, from Kansas City. Tiny is of Indian blood. Weighing 243 pounds, he looked powerful enough to beat the lanky 200 pound Arthur De Kuh, whom Joe Humphries announced as hailing from Italy, meaning South Brooklyn. Arthur cracked Roebuck on the chin in the first round. Down. A few seconds later down, up at eight, groggy, and the fight stopped. He's still good looking.

Denny's Ball Team

Los Angeles, Nov. 6.

Reginald Denny's propensity for athletics in any form (and publicity) has resulted in his purchasing the Hollywood Merchants, a ball team with rating in the local semi-pro league.

Bill Williamson, vet ball player, manager of the team, encountered considerable difficulty in sustaining the interest of various local merchants. It was necessary to apply to someone who could afford to keep the team in breakfast food.

So now the team is known as the Reginald Denny Hollywood Stars.

Women Folks

By Mollie Gray

At the Broadway

"Parisian Four," at the Broadway, were doing very well as an opening act with their gagging, dancing and juggling and then the girl decided to sing. Her Spanish costume was a flowered buffante.

Marie Fern's first costume was of gold cloth, the coat lined with red and the skirt flowered in something the same shade. One built up shoulder had a rhinestone strap. Gown really should have made a flash but when the life is gone out of a fabric it makes little difference. A pink crepe de chine frock was pretty with tight bodice that had a vestee of silver lace and whose full skirt had an occasional rosebud on it and the wide sleeves. An effective combination was of orange and green in a Spanish costume and hat.

Casper and O'Neil need somebody to remind them they are not playing stags.

Irene Vermillion and her girl orchestra are an ambitious group, the dancer especially. Since they appear rather young they'll probably achieve their ambitions. Frocks were tastefully simple, each a different color and all made the same of flounced skirts and snug bodices that were crystal beaded, a narrow band hanging down the front of the skirts. Dancer discarded a blue ostrich skirt during one number and a black net during another.

Big and Good

"Gypsy Life," as Roxy sees it, is dancing, singing and smuggling. All very gay, lively and colorful. Dancers in ribbon fringe under white overblouses edged with many colors, the "boys" in red tights and boots and feathered hats. A soloist wears an unusual skirt of separate panels made of tiny ruffles of various dark shades. A duet by two girls was very good on harmony. Solo and chorus singing is always easy on the ears here. A giant moon sheds its influence over a picturesque finale.

On a stage within a stage Gladys Rice sang and the Kentucky Jubilee Choir offered spirituals. "Highway Blossoms," a ballet of tramps, and the Roxyettes made up "Impressions of a Music Hall." Mr. Markert's mechanics were dressed in orange satin with black vests, green bows on the backs of their hands and mirrors on the top of the close fitting caps. Since most of the exercises were done sitting on stools some new figures were added to the dance account.

Tragedy Becomes Farce

What is really a tragedy, and not an isolated one either, became a farce because audiences have been spoiled by standardized plots. They laughed at "Ma Quail" when she fought to keep Sally to herself, didn't believe her when she acknowledged her mistake and laughed when she finally retired with her familiar "Mother Knows Best."

Louise Dresser is splendid as "Ma" and Madge Bellamy's best contribution is her striking likeness to Elsie Janis, not the eyes but the lower part of her face. Her imitations were terrible. Not a dozen mothers could have made her a star with them. Costuming was like a fashion revue before the war.

Chaney Tops Anita's Figure

Lon Chaney achieves his pinnacle in "While the City Sleeps," but Anita Page is disappointing. Frocks are all scant in character, so Miss Page's figure may have been the reason she got the role.

"Imagine My Embarrassment," a Chase comedy, also at the Capitol, had some laughs as well as the decoration of Vivian Oakland in a smart coiffure and black spangled gown.

Film Mixed on Periods

Most interesting item of the Paramount show was the overture with Richard Bonelli singing the operatic arias from the screen. Synchronization of the theater orchestra with the singer was very good and the voice excellent. Ruby Keeler tapper through two numbers, also on the screen, good results, but the stage presentation, "Blue Revue," was nothing exceptional. Film feature, "Woman from Moscow," was only noticeable for its total lack of interest on any point.

Among the strange film fellows were oil lamps and cigarette lighters, a heavy velvet riding gown for side saddle and a modern coat and breeches suit on the "Countess," pre-revolution gowns and a mannish haircut, the list could reach from here to Hollywood. Pola Negri had her moments in fur of course, probably the reason most women like to play Russians, but the way she wore her hair was a liability no amount of ermine could offset.

Finale of the stage revue, with scenery moving in and up and a wheel turning in the background, was effective.

Best Sound of All

Strand has a sound program needing no conferences. Sound came from the audience, just honest laughter, the stuff theatres were built for.

Harry Delph's Vita short started the noise and Winnie Lightner added a little. A sketch called "When the Wife's Away," dragged in a six girl dance number, but kept up the good humor anyway.

And "Show Girl," with Alice White, carried the house by a unanimous vote. Except for the revue scenes the camera means little, even the assortment of legs losing their novelty through having newsreel competition. A Spanish costume was very effective of silver and black, lace and fringe, and a wrap of black velvet lined with silver.

Nena's Eyes

"The Red Mark" will probably go down that way on the books. But it isn't a total loss as far as Nena Quartero is concerned. Girl has beautiful eyes and the camera was so pleased with them it tried to picture each lash individually. One picture where the eyes have it. Her hair is curly, and worn in a rather old fashioned way it adds to her quaint charm.

Rose Dione is good, as always.

Lots of Paper

Hippodrome's show was on location last week in the Green Mountains. Toby Wilson's act carried out this idea and the other Green Mountain appeared in Lestra la Minta's crepe paper creations. Hill Billies, on the same program, further aided the summer resort atmosphere.

The paper pageant has a star calling itself "The Paper Fashion Plate," old man Picnic gone mannequin who turns out to be the possessor of a voice like Joe Humphries. Fire and tear insurance must be heavy but the act should be a great attraction for those who always hope for the worst.

Clever the hands that fashioned not only capes and hats and wigs but whole costumes of fringe, closely resembling ostrich in several gowns. Fashionable ruffles, flounces, trains, drapes and buffante skirts, even a long boa, were also there. A riot of color and a novel exhibit was made ridiculous by the male crepe cutup.

Girl in the Wilson act wore a good looking knitted frock of brown and white striped sweater, skirt and triangle scarf and later a white crepe ensemble with ostrich for a collar and a hem. "Ma" was in brown velvet coat, orange taffeta gown, brown stockings and suede slippers and another member sported the mountain of green ostrich after showing a figure in a black bathing suit.

House charged hotel rates to the sleepers.

Rather Silly

"Moran of the Marines" couldn't have been sillier if it were trying for such a prize.

Ruth Elder looks best when smiling. She dressed well, being rather smart in a grey cloth ensemble. Hip length cape fitted at the shoulders was collared in krimmer and the box pleats of the skirt were stitched half way. Another grey costume was a fox scarf, hat and two piece frock of which the accordion pleated skirt was darker and matched the trimming on the blouse. One of her friends had an unusual shoulder decoration of black coke feathers on a black lace gown.

Cheating Heroines

What a libel against Boston is Cynthia Gray as played by Marion Nixon in "Red Lips." If she had come from New York it might have been believable though still undesirable. There must be a conspiracy on foot or on film rather to exalt the male by demeaning the female—the easiest way to do it.

There's been so many drinking, cheating heroines lately. Of course they do change toward the last reel but that doesn't remove the scar.

Marion, most likeable girl ordinarily, dressed as though she had just come into a fortune and wanted to wear it all at once. One instance was in a long very full spangled gown worn under a black velvet wrap with collar of ermine which also made a large bow and long ends that almost covered the back of it. She was all clothes and could have been Buddy Rogers' mother instead of sweetheart. Her crystal bead fringe gown while still too sophisticated for a college heroine at least gave her chance to appear more important than the gown.

Femme Trio Great

There is infinitely more to the picture than that tabloid title "Dancing Daughters" would indicate but it's a good title. What a splendid trio they are, Joan Crawford, Dorothy Sebastian and Anita Page, each convincing in her character and each well dressed. Joan wore a wrap that seemed to be round and made of black velvet and silver cloth in a striking arrangement, the whole bordered with white fur. Anita's voluminous cloth of gold coat had small bows and long ends hanging from the wide cuffs, feather collar and Dorothy's might have been armor, the metal cloth was so dark and heavy. Anita's evening ensemble in tulle and lace had the cape a mass of tulle ruffles though the skirt was straight. Kathleen Williams wore a stunning black satin gown with hip length cape that tied on one shoulder.

NEW ACTS

Harrison and Matthews have reunited.

Holmes and Lee, mixed two-act.

"The Way Out," comedy skit with Bill Hemmings. Three in support.

Mundy and Hayes, two-act.

"Radio Murder," revival, eight people.

Green and Marshall (Marshall and Lee), two-act.

George Hassell, from legit, will make his first vaude appearance shortly under direction of Albert Lewis, Inc.

Krank Keenan, sketch.

Rex Adams Co.

Billy Wilson reunited with Harry Bond, two-act.

Al Shean with girl partner in skit by George Kaufman.

INCORPORATIONS

NEW YORK

Thorne Players, Inc., Manhattan, theatrical productions, motion pictures; 1,010 shares of which 10 are common $100 par value; 1,000 common no par value; Eugene L. Freel, Chas. Berg, Moses L. Malevinsky. Filed by O'Brien, Malevinsky & Driscoll, Times Square, New York.

M. H. C. Photoplays Corp., Manhattan, mfg. motion picture films and machines; 1,650 shares of which 825 are preferred $100 each, par value; 825 common, no par value; Ruth Blundell, Marie E. Casey, Frances Hart. Filed by Hovell, McChesney & Clarkson, 152 West 42d street, New York.

160 E. 86th St. Corp., Manhattan, moving pictures; Harold D. Silverman, Moe Morris, Max Bruckner. Filed by Moe Morris, 162 West 42d st., New York.

Gotham-Asher, Small, Rogers Sound Pictures Corp., New York, operas, ballets, motion pictures, sound pictures, $100,000; Chas. R. Rogers, Samuel Sax, Edw. Small. Filed by Arthur E. Schwartz, 1540 Broadway, New York.

Minverse Productions, Inc., Manhattan, theatrical productions of all kinds, 1,050 shares, of which 350 are preferred $100 par value, 700 common no par value; Samuel Datlowe, Ethel Shubkin, Lilien Isaacs. Filed by Benj. F. Isaacs, 1776 Broadway, New York.

Box Office Boosters, Inc., Manhattan, develop all kinds of theatrical enterprises, $10,000; Jacob Ginsburgh, Eric Brock, Harry Kalet. Filed by House, Grossman & Vorhaus, 115 Broadway, New York.

Big 4 Film Corp., Manhattan, motion pictures and talking pictures, 30,000 shares no par value; John R. Freuler, Herman C. Schlicker, Sidney S. Bobbe. Filed by Sidney S. Bobbe, 36 West 44th st., New York.

Sterling Motion Picture Apparatus Corp., Manhattan, motion and talking pictures, 30,000 shares no par value; same as above.

Davis & Stevenson Productions, Inc., Manhattan, theatrical business, moving pictures, $25,000; Charles P. Davis, George A. Stevenson, Irving K. Davis. Filed by Eli I. Kriger, 100 West 42d st., New York.

Bohemian Enterprises, Inc., Manhattan, manage orchestras, vaudeville acts, $20,000; Abe Cohen, Harry Cohen, Samuel Jacobson. Filed by Anna H. Zachs, 280 Broadway, New York.

JUDGMENTS

Aress Amus. Co.; United Artists Corp.; $600.

Betty Theatre Corp.; same; $250.

Webster Theatre, Inc.; same; $392.

Mascot Amus. Co.; G. Stewart; $2,036.

Alex. Pantages; Gene Mason; $3,502.

Westbury Theatre Corp.; Greater N. Y. Export House, Inc.; $937.

Olive Amus. Corp.; Travelers Ins. Co.; $818.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

No chance of a Northesk-Peggy Joyce alliance, but Peggy's statement it couldn't be good for half a column of tab gush.

Twenty-six indictments, involving 123 night club defendants, will be brought to trial in the Federal Court during November. Statement was made in connection with jail sentences for Charles Fern, four months, Frank Jerrie, two months, and Pierre Pierce and Ben Gordon 10 days. Trio was indicted charged with selling hooch bought from longshoremen, at the Ferndale and Art clubs.

C. F. Zittel, departing lessee of the Central Park Casino, supplied an affidavit in an injunction suit brought by another, to prevent execution of a new lease on the road house by the city administration. He alleges a "secret" lease was made to the Dieppe Corporation, which bid only $8,500.

Roger Kahn is to be a director in the Bellanca aircraft corporation, his father, Otto H. Kahn, heading a financial group that has taken control. Roger has been flying a Bellanca of his own for months.

Arthur Earl King and his wife and vaudeville partner, Martha Blessing King, were taken to the hospital after both are said to have taken poison during a quarrel in the apartment in the Lanseer. Both will recover, doctors said.

Story is that Mildred Berri and Dale Jones were wed at the New York Municipal Building Oct. 15 and have parted already. They were in "Just a Minute," runs the saga, but their courtship quarrels led to Mildred's bowing out at the suggestion of Bronson Douglas, company manager.

Authors' League of America elected Arthur Train, president; Arthur Richman, v-p, and Luise Sillcox, sec-treasurer.

Edward Royce, "Rio Rita" stager, argued Ziegfeld's answer to his complaint in $32,000 breach suit is frivolous and without merit, and demanded summary judgment. Ziegfeld asks jury trial.

Actors' Theatre directors meet Friday to elect officers to replace those who bowed out. These included Francis Wilson, Guthrie McClintic, Grant Mitchell and Edith Wynne Matthison. After McClintic blew outfit reorganized with reported Shubert support.

Westwood, N. J., voted yesterday on a referendum for or against Sunday movies. Council last summer passed ordinance against Sunday pictures. Then a popular postcard poll showed residents for them 1,223 to 705. Now the ballot will settle it.

Show people and their friends to the number of 1,500 attended the first annual memorial service to players who died during the year. Otis Skinner delivered a eulogy and the Right Rev. William T. Manning, bishop of the Episcopal Diocese, welcomed the congregation.

LOS ANGELES

After six hectic years of married life, Mrs. Luther Reed filed suit for divorce against Luther A. Reed, supervisor at the Fox studio. Mrs. Reed, charging desertion, submitted to the court a property settlement under which Reed was to pay her alimony of $250 a week, and an additional $250 each month for the support of their son, Peter. The Reeds have been separated since September 20, 1927. Mrs. Reed was formerly a film actress, Naomi Childers.

Theodore Ray, whose liquor is alleged to have blinded June Buckmaster, film extra, who was convicted and fined $200 last week for possession of liquor, will stand trial on Nov. 14 on charges of injuring Miss Buckmaster.

Charged with burglarizing the homes of Wallace Beery and Mrs. Harriet Howard in Beverly Hills, a young man, giving his name as Frank LaSalle, is being detained by the police for investigation. LaSalle, who used the name of Frank Howard as an alias, was arrested driving an automobile he is alleged to have stolen from Mrs. Howard.

Because her husband, Ben Frazier, studio electrician, told her he was in love with a film extra, Mrs. Nellie Frazier has been granted a divorce by Superior Judge Alvarado. Mrs. Frazier charged desertion.

Claire Windsor granted final decree of divorce from Bert Lytell. Latter permitted the suit for divorce, on charges of mental cruelty, to go by default. Interlocutory decree was granted Miss Windsor in August, 1927. Couple were married in Jaurez, Mexico, in 1925.

Financial disagreements between Mrs. Karl Dane (Thais Valdemar), screen actress, and Dr. Josef Ginsburg have been settled out of court. Attorney Joseph Warner, representing the physician, has asked dismissal of the doctor's suit. Ginsburg charged that Mrs. Dane owed him $500 for professional services in remodeling her nose and lips.

Bob Roper, pugilist, in Municipal Judge Sherman's court, when two local newspaper advertising agencies were awarded judgments against him amounting to $72.04. It was asserted Roper accrued these debts on advertising contracts while he was operating the Wilshire Physical Culture Studio.

Mrs. Victoria Mix can have anything from her husband, Tom Mix, except a Paris divorce. Mix has informed the French courts that if she wants a divorce the only one he will countenance will be one decreed in the U. S.

A second suit for $5,195 damages has been filed against Fritzi Ridgeway, by James Leahan, process server. Leahan's first suit was dismissed when he failed to appear.

Ynez Seabury, actress, will be married to W. W. Costello, broker, it has been announced. Miss Seabury's last stage appearance was in "His Blossom Bride."

Superior Judge Edward Bishop has dismissed a suit for $5,195 damages, brought by James Leahan, process server, against Fritzie Ridgeway, stage and screen actress. According to Leahan's papers, Miss Ridgeway slammed a door on his hand when he tried to serve her with a summons in a civil action. Process server failed to appear in court and suit was dismissed.

William R. Patton, film stunt man, lost his $74,000 damage suit against the Southern Pacific railway by a jury verdict in Judge McDaniel's court. Patton claimed he suffered injuries when he was forcibly ejected from a train in a controversy over whether Patton held a ticket.

John A. Wood, 45, picture actor, pleaded guilty to charge of murdering his wife last August. He received a life sentence in San Quentin.

SAN FRANCISCO

Caroline Patterson McGuinness, stage actress, filed suit in Oakland for divorce from her husband, Harry J. McGuinness, charging drunkenness and too much familiarity with other women.

The sweetheart of Ernest Enos, organist at the Plaza, Oakland, drank poison when the boy friend ignored her, it is alleged. Physicians say the girl will recover.

Southern Pacific railroad levied attachment against G. M. (Broncho Billy) Anderson's racing stable at Tanforan track. Anderson, one time in pictures, is said to have shipped a consignment of running horses from his Royal Oak stables, to the local track, and failed to pay the transportation charges.

CHICAGO

Jean Murphy, cabaret entertainer, crashed into four trucks on Randolph street after an admitted tour of local speakeasies with her boy friend. Following the signing of four warrants against her by the truck drivers, her boy friend also signed one charging she was driving his car without consent.

Combination roller skating and dance marathons at the First Regiment Armory were stopped by police last week when William Marzano, who two weeks ago wounded Joe Brown, the night manager, was murdered by an alleged pal of Brown.

Skaters and dancers continued moving after the murder, and went home only after police closed the armory. Contests had been drawing about 25,000 people weekly.

Uncommon Chatter

By Ruth Morris

Cheap and Not Chic

Fashion in Furs is the current interest at the Palace, in conjunction with a Retail Furriers' Association, behind a Fashion Pageant and Revue. For a professed "style" entertainment the presentation has very little chic—scenic effects cheap, talent mediocre—chief interest lying mainly in the idea of a stage fashion show.

Benny and Western (dancing), the Gauthier Sisters (harmonists), and the Wright Dancers (precision unit) furnished incidental entertainment that seemed only so-so. The dance unit's costuming was tacky—bulky fur suits decorating a so-called ice-skating number; bedraggled ballet costume be-decking another; and abbreviated suits that, if memory serves first, saw the light of Mazdas in "Harry Delmar's Revels," dressing a third.

Mrs. Morris and daughter, Wilhelmina, were clad in evening gowns in the William Morris act—the mother in black and Miss Morris in a simple frock of a becoming shade of blue.

One wonders if there can be a job more ungrateful than that of Joan Franza, who, in simple black riding habit, does a singing "straight" for the tragic mining of that terribly funny comic Jimmy Savo, who wilts, folds up, cavorts and contorts with the most obliging sweetness.

Fanny Brice, held over from last week, closed intermission with familiar but entertaining material. Why is it that our best comics insist on going tragic right on the crest of our laughter Fannie Brice has a gift for comedy (and heartbreaking pathos beneath that comedy) that amounts to genius—but she seems to feel that no performance of hers is complete without tears in a voice that sobs out "My Man"—and the illusion of genius vanishes.

"Miss Duval—Lady Duval—Lady Marieeeee Duval" assists effectively in the comedy of the Al Trahan act, appears well-gowned and displays a nice voice, true and high-ranged. First dress was a bouffante white satin, trimmed with lace and tulle, either of which would have sufficed. An enormous feather fan in American Beauty shades clashed horribly with flaming red slippers. Gown worn later was attractive, in transparent blue velvet, with graceful sweeping hem-line.

At the County Fair

The styles of the Gay 90's are revived at Don Dickerman's County Fair by Eleanor Shaler who had so much fun with a scarf in the first "Garrick Gaieties." Miss Shaler, looking like an illustration out of a Richard Harding Davis story, sings—with the muscularly vocal assistance of her partner, Harold Moffat—three perfectly screaming songs.

There isn't the slightest visible suspicion that the pair consider themselves funny—their numbers are done in deadly seriousness and as a result, are panics.

In between the dances, Don Dickerman keeps his guests amused by allowing them to race around the dance floor on kiddie cars. For the more daring, there is a sky-scraper bicycle—the kind that the Bloomer Girl used to pedal down to Coney Island of a Sunday—that, judging from the attempts made the other night, takes no little skill to manipulate.

Girls in Last Half

Feminine part of this week's bill at the State all massed in the last half, the majority of the young women in "The Happiness Girls," which closed the bill.

Act uses a rather unusual opening to introduce a female jazz band—school scene in which the lady musicians, complete in cute collegiate costume, handle group singing and comedy dialog. Announcements made over two dummy microphones at either side of the stage serve as the direct introduction for the full stage orchestra. Girls dressed for this in attractive white and red costumes.

Miss White (of White and Tierney) has two suitably unpretentious costumes that suit her style. The team seemed a pair of nice kids, bright and full of life—a little crazy but really nice. Audience liked them.

Only other girls were in the Saranoff act—sister team, who danced prettily in neat, abbreviated costumes, and the feminine part of an adagio team, whose costumes were drab and not very becoming.

Hats

Wanamaker's hat department is featuring an Agnes turban which is as comfortable as it is chic. Made of a long strand of hand-knit angora, swathed about the head, it sells for $25. You select the desired shade of wool, then Mme. Germaine comes and drapes the turban around your head. A few minutes' wait for sewing securely into place and you have the finished product, which is svelte and sophisticated. As good for town wear as winter sporting.

Wanamaker is also showing a smart hat from Reboux. Combines felt and satin antique—more familiarly and less elegantly known as "hatter's plush." The brim of the latter turns back against the felt crown and elongates on the sides—a modification of a tricorn. Very smart.

Skin You Love to Touch

Reptile skins having been transferred from a symbol of all that's hateful to humanity to the last word in fashion. We now have gloves of snake-skin sold with matching purses.

Do not believe these are yet on sale in America but they doubtless will be and soon.

Dominates Picture

"Kriemhild's Revenge," German picture, has been held over for a third week—not surprising. It would be a shame for anyone interested in the Norse legends upon which Richard Wagner based his immortal "Ring," to miss this gorgeous though somewhat heavy presentation.

Action is superb, direction magnificent an dsettings fine of colossal effects contrived out of simplicity.

Throughout the picture, the dominant personality is one who appears for but a single view. Siegfried, murdered in the previous picture by that name. Present one is a sequel. The dead hero might be in every sequence, however, so definitely does his personality pervade the film.

Cunning, but Faddy

A little round muff is not the only contribution from the style of the past to that of today. Sax Fifth Avenue is bravely offering a net glove for evening wear—like the old-fashioned mitten, but with fingers. In frail, gossamer net, with inconspicuous design and prim net ruffle at the wrist. Cunning, but too faddy, maybe, for general wear.

In the Hat

It pleases hat ornaments to be eccentric. Ships and automobiles and monograms and all manner of domestic animals have been shaped into cunning pins. Remained for some ingenious modiste to go to Africa for inspiration. Now wild and stunning-looking tigers, encrusted with brilliants and two glaring red eyes, caravans of ivory elephants in graduating sizes, and gamboling monkeys—all specially designed to enhance woman's crowning glory. More restful and less zoological pins have rhinestone and onyx in a fountain design and numerous combinations of marcasite and semi-precious stones.

Stage Caricatures

Wonder what Texas Guinan thought at the opening night of "Americana" when from the first row center, she was privileged to gaze across the orchestra pit at a simply horrific effigy of herself?

It's perfectly true that Mr. McEvoy didn't do any better by Bernard Shaw, whose dummy preceded Miss Guinan's. Allowing for the exaggeration of revue technic, the Guinan reproduction was a bit Lonchaneyish.

Spoofing

After a visit to the Lentheric parfumerie at snooty 57th street, one may believe the well dressed woman.

Suits her perfume to her mood and her mood to the time of day.

Of a clear morning she will don tweeds and set out for a walk in the sunshine, with a touch of "Foret Vierge," pine odor, brisk and invigorating. For luncheon, bridge or tea, she will want something light and fragrant—such as "Asphodele"—the new perfume contrived to commemorate the Lentheric invasion of America. For evening she will want something a little heavier and more exotic.

And so it goes.

Salespeople are tremendously interested, so they say, in the matching of perfume and personality and are specially trained to study their customers in order to aid selection, if you want to believe all you hear. Otherwise it sounds Brazilish.

The shop is interesting. Beautifully appointed in modernistic style—with black and silver fittings, subdued lighting and Rodier-fabricked furniture.

Gone Ga-Ga

The John Held, Jr., costuming for "Americana" was one of the best things about the new McEvoy show. From old-fashioned tintype dresses to thigh-high skirts and saucy be-ruffled panties, the Held costumes completely gamuted the styles of Now and Then, and offered habiliments for the Williams Sisters that fit their personalities to perfection. What the words of Mr. Gilbert are to the music of Mr. Sullivan, what the first pronoun is to Swaffer, the snappy flapper Held outlines are to the ga-ga technic of the Williams Sisters.

Three In One

M. Leseyeux, designer and co-producer, and the Casino de Paris and Folie Marigny shows in Paris, is in town sporting something new in what 50,000,000 well dressed Frenchmen will soon be wearing. It's a one piece shirt (or chemise as the French have it) that combines shirt, collar and tie—the tie, attached under the collar, being made of the shirt material which appears to be a light Madras.

Tone of the new chemise is very gay—executed in largish checks of red and white, blue and white, or green and white. Ties either four-in-hand or bow.

Economical Highlights

Littman's, 39th street and Broadway, where the slogan "Serve Yourself and Save," cries out an invitation to the economically minded. Everything here from stockings to fur coats.

Some of the dresses offer a heartier laugh than could be obtained anywhere, but, considering the prices, $4 to $15, the laughter should be gentle and not too unkind. The dresses are hung on racks. You take your pick and march off to a fitting room, finally carrying your selection up to the cash desk where your package is wrapped and money taken.

Little sports dresses, selling two for $15, are nothing to snicker at. They're modishly devised of good enough material and probably look cute when worn. For long train jumps these little sport frocks would be excellent.

Tone of the entire establishment is cordial—even to the conspicuous sign which reads: "Your Money Back for Any Reason."

Catty?

Los Angeles, Nov. 6.

At a party when the tongue of a studio head's wife grew loose, the name of a picture star of prominence was handled carelessly as to her standing with the organization.

Assumed to be a reflection of the husband's opinion, the star happens to be intensely important to the producing firm and also has a husband in the same studio.

An aftermath is anticipated.

Dolores' Dog, "Cocotte," Is Prettily Dressed

Dolores Del Rio has brought a dog back from Europe that is going to detract from her personal publicity.

In its own way the dog is almost as charming as its mistress, and is rumored to be half monkey, a better angle to it than being a Mexican.

This canine beaut is as exotic as they come and when she (strictly a gal) dons a hooded cape for street wear she's the smartest looking mutt ever.

You can see that the dog got her clothes in Paris, same as Dolores. A cape must have been specially created for her. She also wore a little green sweater blouse by Vionnet and one of the new Chanel gold collars.

All dogs can't dress so well because "Cocotte" (charming name), being in the film business, gets a discount from the Parisian houses.

But Dolores and "Cocotte" were very honest and declared all the clothes they had bought at the customs.

"Cocotte" is also just as polite as Dolores. She conversed with the overwhelming number of Spanish correspondents, who had come to the Ritz to see her and Dolores; had her picture taken from every angle and stood for all sorts of tomfoolery from the sob sisters present, who mauled her and asked all manner of curious questions about her Parisian apparel.

Dolores and "Cocotte" had a wearing time of it with a man reporter from a fashion paper. When Dolores said her dress was made on the bias and he asked how you spelt the word, "Cocotte" looked her disgust.

When the newsreel man kicked over his camera, ran out of powder and then went in for explosions in a big way, "Cocotte's" ladylike restraint rivaled that of Dolores.

"Cocotte" remained sparkling and vivacious to the bitter end as did Dolores, and bowed people out the door with the same smiling good humor.

RITZY

The opening audience of the opera season at the Metropolitan found many individuals with Broadway affiliations. Mr. and Mrs. Frank Vance Storrs were in their box, she blazing in jewels. He accumulated a fortune publishing theatre programs, and changed his name from Strauss.

With Mr. and Mrs. Otto H. Kahn were Mr. and Mrs. Cole Porter. Porter is the song writer who supplied incidental ditties for Irene Bordoni's new show, "Paris." Mrs. Porter was the first of the three wives of the late E. R. Thomas.

With Ogden Mills was Charles Dana Draper, grandson of Charles A. Dana, the editor, and brother of Ruth Draper, the monologist.

With Mr. and Mrs. Cornelius N. Bliss was Mrs. August Belmont, the former Eleanor Robson, actress.

With Mrs. Henry R. Hoyt was Charles Hanson Towne, editor of Harper's Bazaar.

All of these notables were in the parterre boxes, while in the somewhat less famous grand tier Stewart Baird was a guest of Mrs. William Waters. Baird is a musical comedy actor.

In Real Life

In "Crashing Through," the new play by Saxon Kling, a young society girl falls in love with a man entirely out of her class, a steam-riveter. In real life many similar cases have occurred. Julia French, cousin of William H. Vanderbilt, married and divorced Jack Geraghty, a chauffeur. Giulia Morosini, heiress daughter of a New York banker, fell in love with Arthur Werner, a policeman. After divorced he married Miss Morosini, but she divorced him. Years ago her sister, Victoria Morosini, eloped with a coachman and went on the stage.

The heiress daughters of the late John Beavor Webb, intimate friend of J. Pierpont Morgan, for whom he designed yachts, eloped simultaneously with Thomas Leonard and George Miles, but found happiness with their mates, who had been the family chauffeur and an electrician come to fix the wires.

Duke Here

The Duke of Manchester has been visiting in New York, and expects to proceed to Palm Beach later on. He has tried journalism and various schemes, but has long been involved in financial difficulties. His mother was Consuelo Yznaga, of New York, and his maternal aunts are Emily Yznaga, of Paris, and Lady Lister-Kaye, of London.

A generation ago he married Helena Zimmerman, of Cincinnati, and took the late Melville Ellis on the honeymoon, as secretary. He and the Duchess have been separated many years, she living in England with the children, Ladies Mary and Louise Montagu and Lord Edward Montagu. The other son, Viscount Mandeville, is married.

Two other Cincinnati heiresses, the Stallo girls, married titled foreigners, Prince Murat, of Paris, and Prince Rospigliosi, of New York. Princess Rospigliosi lost considerable money and went into business in New York.

Swope's L. I. Estate

Under the "Literati" heading in last week's Variety, it was stated, in commenting on Herbert Bayard Swope being succeeded as managing editor of the World by Ralph E. Renaud, "Swope is reputed quite wealthy."

As a slight evidence of this fact, this fall Swope paid $450,000 for the Malcolm Sloane estate at Sands Point, L. I., in which section another publisher, William Randolph Hearst, has an estate bought from Mrs. Oliver Belmont.

Mr. and Mrs. Swope, and their son and daughter, Herbert, Jr., and Jane, are in the Social Register.

Basualdos in New York

Mr. and Mrs. Carlos Basualdo are in New York for a visit, from their villa on the Riviera, before proceeding to his home in Buenos Aires. She looks quite as pretty as when she danced with the late Maurice.

In 1911 Maurice danced at Martin's with Madeleine, next appearing in Dillingham and Zeigfeld productions with Joan Sawyer. After teaming with Florence Walton, who had graduated from the chorus, they were married and divorced, she later marrying Leon Lietrim, and now living in Paris, running a millinery shop. He then teamed with Leonora Hughes, a Long Island telephone operator, who had danced in an ensemble at Murray's.

After she married Basualdo, Maurice married Eleanor Ambrose, who is expected to marry Charles Sabin. The Basualdos have entertained many Americans at their villa, including Harriet Horowitz, of Harlem. She was known as Harriet Hewitt, a mannequin, when she married Oliver Carley Harriman. Later they were divorced. Nicholas Basualdo, a brother, was reported engaged to Laura Carter, the dancer, from Ardena, N. J., who divorced George Gould, Jr., but Mrs. Gould finally married Roy Royston, who is now in "Ups-a-Daisy."

STIFF DRESSES OUT

Los Angeles, Nov. 6.

First National has discovered some dresses are so stiff that they crackle with sufficient energy to be picked up by the mike.

As a result several garments of the girls have had to be changed to softer material in making sound pictures.

LITERATI

(Continued from page 23)

Transcript, known as "Hard to Please," is visiting New York.

Biograph a Day

Merle Potter, drama editor of the Minneapolis Journal is asking motion picture studio press agents for 300 word biographies and pictures of all their stars, to be used in his daily column.

Helen Hunter is now conducting a fan chatter column in the Los Angeles Evening Express. This is an added feature on the Express drama page.

William Soskin is the new literary editor of the New York Evening Post. He will also conduct the daily book column in that paper formerly operated by Bruce Gould.

Conde Nast has bought The American Golfer, and will publish it hereafter from his place in the Graybar Building. Grantland Rice remains as editor.

The new "Standard Business Dictionary," for which Julius Spiegel, head of the Bankers Loan Trust Company, is down as author, was ghost-written by Leon Blumenfeld, the theatrical press agent.

William F. Payson has resigned as president of Payson and Clarke, the book publishers, with Joseph Brewer succeeding. Payson may enter the magazine field, with his first effort a class publication devoted to the breeding of fine horses, and to be called "The Field."

James Edward Hungerford, fiction writer, lost his $125,000 suit against Tiffany Pictures Corporation in Superior Judge Hanby's court. He charged that the film company had lifted the title and theme of his ballad, "Tia Juana Rose," for a picture of that name.

Peggy Prior and George Drumgold collaborating on continuity of "Square Shoulders," to feature Junior Coughlin for Pathe. E. Mason Hopper to direct.

Lucien Littlefield has been signed by United Artists.

Vaudeville Reviews

(Continued from page 35)

comedy, much of it familiar from the former Allman and Harvey act. Looked like they chopped plenty, too, on the talk stuff and went into hot harmonica and guitar numbers much sooner than customary. Offered to good applause.

Smith and Dale resurrected "Hungarian Rhapsody" with Mario, Lazarin and a blonde peach in support. The foodery is a welcome return. It was never more mirth-provoking, with everybody laughing as though new. For a comedy classic and perfect propeller for Smith and Dale, they'll have to dig far deeper to equal, no less eclipse "The Perfect Crime" (FBO) screen. *Edba.*

ACADEMY

(Vaudfilm)
(WIRED

If such a thing as too much show is possible, there's more than too much at the Academy. And for one-half a plunk downstairs.

The current first half show comprises a full length screen feature, "The Toilers" (Tiffany-Stahl), with RCA Photophone sounding, Movietone newsreel, some real music from a 19-piece pit orchestra and excellent vaudeville.. The show runs close to three hours and a half, or longer than that in any vaude, film or vaudfilm house in town.

Fox's Academy gives the best show in New York for the money.

Shaw's Hawaiians (New Acts) frailest turn in the lineup, though not bad at all, opened. Its value to this bill is shown in the fact that it precedes instead of following an acrobatic troupe. The Allisons (9) should establish themselves as the best of their kind in vaude. They are wonders at ground tumbling and body risley, but attract mostly because of their speed and youthful appearance, all seeming in their 20's or less. Stopped the show cold, feat for any physical turn, and in the deuce.

Tyler Mason, blackface single, found 14th street hospitable, notwithstanding his familiar style and appearance. Formerly a miniature copy of Honey Boy Evans, he's now drifting into the footsteps of Al Herman. That means he's going to find it tough following Herman, for Herman is still around, unless they like his singing elsewhere as well as they did down here. As an encore he asked the audience what they wanted to her—"Sonny Boy" or "King for a Day." So he sang both. The talk they had heard before and signified as much.

The next four items were natural house wreckers—Kitty Doner, Parker and Butler, Carl Freed and orchestra and Collins and Peterson. Nothing less than a big time front. That's 50 cents' worth alone. William Fox must have leased his Academy to Santa Claus.

Of the lot Miss Doner rates particular commendation. She is working very hard, shouldering the burden of a highly polished flash herself and giving them more and better dancing than they generally see in half a dozen shows.

Sherman Revue, dance act that should stick to dancing and forget the home-made lyrics, without which it should be immeasurably better finished (New Acts).

Due to the late hour Monday night (11 when the vaude ended) the sound newsreel was clipped midway at the third shot and the operator danced right into his feature.

No rafters here, but they could use them.

The Photophone accompaniment to the feature made excellent use of the W. E. Movietone wiring, if that means anything to the interchangeability situation. *Bige.*

86th ST.

(Vaudfilm)

Either Emil Jannings ("The Patriot") is a big draw or the Yorkville babbittry is innured to early hours. The Sunday breakfast frolic starting before 1.30 saw a sizeable attendance, about half capacity, plenty pennies at four bits considering the size of the house.

With Jannings, one act, Hughie Clark unit, comprised the stage presentation. The personnel has Dick Lucke's Arcadians, nine pieces, Josephine Davis, comedienne, and Jazz Lips Richardson, spade under cork, eccentric stepper. Other minor specialists are the Taylor Sisters, very a la Williams kids; Ann Bronson and Dottie Lucke; Bobby Joyce, another jazz dancer, and Marie Hisgen, toe steppeuse.

The rotund Clark is that type of m. c. who goes in for Scotch gags, Dempsey-Tunney quips, crosstalk which dwells on puns concerning chicken croquette (croak yet), and bon mots of a type having to do with "it's a living, anyway." Playing to a heterogenous mob, Clark seems to appeal to the popular mind, and so is effective in his sphere of endeavor.

Samuel Heggen is house musical conductor; William Gilroy, organist. *Abel.*

81st ST.

(Vaudfilm)

That meanest of all mean people, the balcony smart aleck, got in some of his rotten work Sunday night while Nina Gordoni, lyric soprano, was singing. To the credit of the neighborhood from which the 81st Street draws its patronage is the fact that the audience immediately imposed self-discipline suppressing the boorish element and applauding roundly at the conclusion of the number.

Miss Gordoni (New Acts), making her debut to vaudeville, deserved kinder treatment. She has an interesting and unusual soprano voice, has dressed her turn sumptuously and possesses an accompanist of outstanding competence. Not fortunate in her choice of numbers, although possibly it is because she was trying to pick vaudeville-adapted songs that her material seemed light and ineffectual. Heavy stuff would have been preferable.

The bill in toto was smart and zippy. Standing out by reason of its glamorous color and racing tempo was the Riva and Orr Revue (New Acts), produced by Harry Roye. Here is dancing of the quality seen more often in highbrow recitals than in vaudeville. Each of four young women, the support to the featured team, is a soloist. It is dancing as superior in conception as in execution, stirring the imagination, and wholly removed from the two-for-a-nickle type of mechanicalized vaudeville hoofer so prevalent these days.

Femininity was amply represented throughout the bill. Five gals in the Riva-Orr act, five with Eddie Dale, one with Harry Burns, two in the opening turn and Miss Gordoni. Excepting from the count the opera singer, it was a bombardment of gals. There never was and never will be a bad vaudeville bill when so many exposed shanks are about.

New acts on the bill included Phillips and Sheldon, two girl trapezists more than worthy of any vaude bill. Another showing turn was Morgan, Stone and Connors. First two formerly did a banjo turn. Connors is a ukulele virtuoso in addition to his banjo-twanging. Turn did nicely.

Eddie Dale's hodge podge act found favor despite or possibly because of its fragmentary character. Harry Burns' familiar routine was the laugh wow of the bill. Helene Grant, an indifferent black bottomer but a nifty figger, helps at the finale.

House was sold from orchestra pit to projection booth Sunday night, and not so desirable box seats cost $1.50 each. "Mating Call" (Par) on screen. *Land.*

CHALONER

(Vaudfilm)

New York, Nov. 2.

Friday is Opportunity Nite on 9th avenue in a two-bit house, showing six or seven pictures and eight acts of out and out vaudeville.

No one has ever heard of the Chaloner and it may be that no one has ever heard of Tony See, but on this particular Friday night Tony unconsciously appeared in the guise of a gladiator with the rambling, ugly, uninspiring Chaloner as the arena and a wild, uncouth, ill-mannered 9th avenue audience as his judge.

Tony looked like a product of the sidewalks, unpolished, slightly unkempt, and unaware of the usages of the stage. But he sang with a depth, resonance, feeling and sincerity worthy of a vastly superior audience and a more sumptuous stage. Not knowing what he was doing this boy walked out on the floor of a barren stage, cold, in bum street clothes, no makeup, sang to the toughest, meanest, rottenest audience in New York, an audience of mixed nationalities, colors and creeds, an audience ready to cry down what it dislikes with uncompromising vehemence, and stopped the show.

There is something grotesquely peculiar about the likes and dislikes of the average audience, an unfathomable quirk of nature which baffles reasoning. Tony brought it to light perhaps more conspicuously than it has even been before. He sang and they cried, howled, stamped, whistled and rioted for more. When he had exhausted his limited repertoire they couldn't see him go. Yet five or ten minutes later, when the prizes for the winners were being distributed they had all but forgotten the one who had moved them to such frenzied emotion so soon before and voted first prize to an Irish trio of mediocre caliber.

Helen Lee opened the show with a plaintive though unproductive balled entitled "You Wanted Someone To Play With While I Wanted Someone To Love." The boys in the rear immediately accepted it as a polemic theme and started an "Ask me another" contest. Questions and answers flew fast until Miss Lee finally took the air. As she was blowing, the m. c., who stands on the stage, passed a nifty to the effect that Miss Lee had a trained voice—for booze.

She was followed by a bright, enterprising young lad who passes under the cognomen of John Brady. Mr. Brady hoofed upon request unhesitatingly. He virtually dived into his routine, which consisted of one tap step. To show versatility in other lines he soon produced a pair of spoons which he used as claptraps, drumming a haircut and shave around a little boy scarcely over eight years old. This idea suffered, however, when he began the shaving process, most of the customers figuring loudly that the little boy couldn't possibly need a shave so early in life.

(Miss) Lee Daly then gave a vocal exhibition accompanied by shakes. The boys approved of the hip and lip movement but the m. c. hollered to lay off. Miss Daly is built heavily, a condition which gave rise to grossly indelicate comment from the ruder element.

Another young songster, Freddie Girard, suffered mainly from toothy interference and a repertoire limited to two selections. He encored with the chorus of the first number.

Miss White, colored, filled in. The girl affects a red shirt and black skirt. She sings with a rolling twanging jazz that carries to every corner of the house. Hot as long as she sings, cold when she hoofed and bowed off in the same vein.

Clyde Vickers, contortionist and acrobat, closed. *Mori.*

HIPPODROME

(Vaudfilm)

Good turnout Sunday matinee, despite steady rain. "The Cop" (Pathe) on screen. No overture used. Unbelievably asinine FBO short, based on the silly and infantile antics of Barney Google proved house emptyer. Followed by one of those Aesop's things, it was a patience-straining 25 minute interlude between the vaude and film.

Mason-Dixon Dancers (New Acts) opened, demonstrating some fairly good tap dancing but no clue or hint as to the act's name.

The Echodrome was a difficult setting for Olive Oleson (New Acts) whose voice and methods require more intimacy between the working and passive sides of the footlight pan. By keeping on the move Miss Oleson held the audience's attention better than might be expected from a femme single with a quietist style and not-too-robust punch lines. She is of the newer generation of "in one" comediennes.

"Yesterthoughts," produced by C. B. Maddock, ranges all the way from an ultra-topical radio broadcast burlesque to a finale with your old acquaintance, the silver cornet and trombone ensemble, not seen around since the Taft administration. Act was well regarded by the Hippodromers and the radio part was a comedy highlight of the bill.

Chevalier Brothers, strainless equilibrists, won a plurality from the matinee crowd. Applause was closer to unanimity, more sustained and more frequent than for any other turn, including the featured comedy headliner, Toney and Norman.

Axel Mirano, with a trick aeroplane apparatus, climaxed when holding with his toes to a trapeze swinging rapidly around the stage. Interesting seven minutes. *Land.*

125th ST.

(Vaudfilm)

Rain walloped attendance at the first show Sunday afternoon, but the house filled before the supper show.

Corking bill for first half, for type of house. Also "The Perfect Crime" on screen.

Gordon and Day, mixed team, opened with clowning and cycling. They sent the show flying.

Three Black Aces, unbleached male trio, whooped things up in next notch with some nifty whirlwind stepping.

Melville and Rule, mixed twosome, followed and got over so-so with comedy and songs. Comedy handled by Miss Melville and gained mostly through her slams at her near skeleton partner. Got a slow start here at the session reviewed but did better before offing. It's practically the former Melville and Higgins act, comedy wow some years back. Times and audience have changed.

Billy Wells and the Four Fays, latter three sisters and brother, stopped the show. Although patterned as the usual dance revue, it develops an unusual one which caught the palm slammers heavy. Wells, eccentric comic and corking stepper, has left nothing amiss in this one. He carries enough scenic equipment to outfit a Drury Lane spectacle.

Wells' clowning and hoofing got them on entrance and grew upon them for an ovation wind-up. The Fay foursome should not by any means be left out in the cold on credit. The gals are lookers, shapely and have unusual dancing talent. Same goes for the brother. Class act that should click anywhere.

Hawthorne and Cook, nut comics, next to shut with their familiar hokum and manipulation of freak instruments. Did well but were only in the money.

Davey White and White Hawks, closing, contributed a nifty revue that got over big. The act comprises Davey, alternating as baton wielder and hoofer, two girl dancers and eight in the band outfit. The band is acceptable on instrumentals. White's dancing gets over well, either when on his own or with the girls. A comedy rube dance with one of the gals was a panic for laughs.

"Perfect Crime" (FBO) screen feature. *Edba.*

THE BOHEMIANS

(MUTUAL)

Here's a show that's a good pattern for Mutual producers to go after if they want the wheel to survive.

Burlesque as iz. The kinda stuff loved at the old London, Bowery.

The principals trotted on in prolog to join the chorus in opening ensemble, foregoing the formal introduction of names. Perfect hear focus towards the unconscious voluntary enunciator apprised that the featured comic was Art Mayer and the naughtiest of the soubret contingent Frankie Moore. There were too other sex appealy gals wearing every whit as little as Frankie. Some other males also rounded out the contingent who must also go misnomer in this review, but may get their name breaks elsewhere. No programs at this economy house.

The show starts out regulation burlesque, diverts to revue and back to burlesque with all transitions handled perfectly.

After introductory Mayer and associate comic get down to business for a flirtation bit, not new, but funny as handled, with Frankie strutting her stuff often and welcome, shyly and in semi-strip, welcome both ways. The two other soubs also rate well from the s. a. slant, handling numbers well and displaying as much as the law would allow, with both of the latter having a new idea on the brassiere and trunk stuff that gives them more than usual.

The comedy scenes had Mayer and Frankie on the hop throughout. While mostly familiars, they clicked, nevertheless, especially the boudoir blackouts, which had Frankie and another Jane jumping into Mayer's ostermoor container and the travesty on "Shooting of Dan McGrew." From then on it was a succession of song ensembles and blackouts alternating, and all handled entertainingly well.

Erin Jackson, house runway soub, spaced the double stanzas of the traveling opera, with more or less of a novice crew that muffed vocalizing cues which would have exasperated a less good-natured soub than Erin. She took it with a laugh—at least as far as we could see.

Despite, a corking show from all slants. Plenty of good fun and nothing vulgar, which proves that real burlesque instead of mismanipulated dirt can entertain. A few more like this one could bring about the rejuvenation of burlesque. *Edba.*

BROADWAY

(Vaudfilm)

Sunday's dismal weather affected the Broadway's mat biz brutally. Yawning gaps of seats until close on to five bells when the outlook for an all-day rain must have chased the natives out for a little recreation.

Even in nice weather the Sunday opening hasn't been panning out well with the Broadway. A no-reserved seat house, it gets its breaks from the drop-ins, chiefly because of the picture house overflow on the week-end. With the weather what it was, nothing on Times Square was particularly rushed until around dinner time. Broadway seemed to suffer the most. It was perfect for the neighborhood houses, the rain and inclemency brooking no subway travel downtown.

Current show is mediocre, including a flock of new acts. "The Air Circus" is the first of a series of Fox film features booked in at this Keith house. "Me, Gangster" next week.

Joe and Ida St. Onge, Stuart Girls and Lee Mason and "Sunny" running one-two-three under New Acts. Anthony and Howland fourth with wop comedy. Jack Anthony has been around with a number of partners. His new straight is excellent, handling the ballad spot okay and foiling well. Anthony goes in for too much native ad lib which, whether mildly profane as seems to be the general tenor of the asides or some other form of dialect comedy, got some returns from what appeared to be a sizeable contingent of Italians in the meagre attendance.

Irene Ricardo with her Pagliacci routine was the comedy clean-up. Her dialect numbers are sturdy framework for her type of clowning. While the obvious desire to plug her authors, Lewis and Young's new ballad, "King for a Day," is commendable, the comedienne is a bit beyond her depth with a heavy song of that nature, although Miss Ricardo got away with it well enough.

"Cuckoo," Roger E. Murrel's flash revue (New Acts) closed. *Abel.*

BURLESQUE OUT OF COLUMBIA

Reade Serves 2 Weeks' Notice—Thru Nov. 17

Burlesque will stop at the Columbia, New York, Nov. 17. A two weeks' notice to this effect was served on I. H. Herk's office Monday, Nov. 5, by Walter Reade, lessee and operator of the Columbia.

When the Mutual shows cease playing this house it will be the first time in 17 years that a circuit burlesque troupe hasn't been booked. It is understood burlesque stock and pictures may be the new policy starting Nov. 19.

Reade's notice to Herk gave as reason internal conditions of operation, expenses being so high that Mutual bookings could not be continued. In addition to the Mutual note, a back stage notice was posted that all stagehands and musicians must cease connections with the house two weeks from Nov. 5.

Seven stagehands have been drawing $196 apiece, overtime continuing while the pictures have been running between shows.

There are ten men and a leader in the orchestra in on a seven day contract, the musicians getting the $75 weekly scale and the leader, $103.

Frank Illo is stage manager. He has been at the Columbia three years.

Sam Futeron is musical director. He has a contract with the Reade offices which runs to April 15 next. Futeron got two weeks' notice.

The last Mutual show to play the Columbia will be Billy Watson's "Chicken Trust."

MUTUALS CAN'T HOLD

(Continued from page 34)

local politics the Mutuals suffer by censorship, while the sky may be the limit for the stocks, save in cases of unsquarable squawks.

Prices

Cheap quality of entertainment of the burlesques at $1 and $1.65 top cannot compete with better shows for less money, offered by competitors practically all along the line.

A number of houses now on the wheel confess they're there for want of a better policy, having swung over to the wiggle shows after flopping with several previous policies and not cutting any heavy coupons on the change either.

With consolidation of the former Columbia wheel with Mutual last season and eventually absorbed by the cheaper circuit, any names or box office attractions remaining in this division passed into more lucrative fields.

The real producers also cleared out, the former Columbia mob unable to see their way clear on shows that should be shows at the $1,760 weekly Mutual guarantee.

Shows that are shows, some real producers and a better money arrangement will be sorely needed to carry burlesque over another season. Also some herculean scouting to bring back some real talent to this branch of the show business.

BURLESQUE ROUTES

(Continued from page 34)

Moonlight Maids—Gayety, Buffalo; 12-14, Geneva, 15-17, Oswego; 18-20, Schenectady.

Moulin Rouge Girls—Gayety, Louisville; Mutual, Indianapolis.

Naughty Nifties—Empire, Toledo; 12, Columbia, Cleveland.

Nite Club Girls—H. & S. Apollo, N. Y. C.; 12, Empire, Brooklyn.

Nite Life In Paris—Gayety, Montreal; 12, Howard, Boston.

Parisian Flappers—State, Springfield; 12, Grand, Akron.

Puss Puss—Gayety, Scranton; 12, Gayety, Wilkes-Barre.

Radium Queens—Majestic, Albany; 12, Colonial, Utica.

Record Breakers—Hyperion, New Haven; 12, Lyric, Bridgeport.

Red Hots—Colonial, Utica; 12, Gayety, Montreal.

Round the Town—Empress, Cincinnati; 12, Gayety, Louisville.

Social Maids—Academy, Pittsburgh; 12, Lyceum, Columbus.

Speed Girls—Gayety, Wilkes-Barre; 12-14, Lyric, Allentown; 15-17, Palace, Trenton.

Sporty Widows—Cadillac, Detroit; 12, Empire, Toledo.

Step Along—Plaza, Worcester; 12, State, Springfield.

Step Lively Girls—L. O.; 12, Grand, Akron.

Step On It—Empress, Chicago; 12, Cadillac, Detroit.

Stolen Sweets—Empire, Providence; 12, Gayety, Boston.

Sugar Babies—Garrick, St. Louis; 12, Gayety, Kansas City.

Wine, Woman and Song—Irving Place, N. Y. C.; 12, Empire, Providence.

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15 YEARS AGO

(From Variety and "Clipper")

B. F. Keith, 67, married Ethel Bird Chase, 26, daughter of P. B. Chase, Washington theatre man.

The Colonial, former Williams ace house, was offered for lease by the Keith circuit. Hammerstein's Victoria offered a bill of 19 acts, running from 2 to 5:30 p. m. In the show were three women singles, Adele Ritchie, Bessie Wynn and Lydia Barry. New York theatre (Wm. Morris) framed a 17-act bill. Both houses were between two fires, the Palace and the new 44th Street Music Hall.

Clifton Crawford played one independent vaudeville week in Albany at $1,500, his last before sailing abroad. (It was on this trip that Crawford died suddenly.)

Independents continued to make headway against the "Film Trust." It was reported that Universal and Mutual were near a merger. Already these two outside concerns released more actual film than General Film Co., putting out 70 reels a week against General's 46. Mutual had just signed D. W. Griffith to direct.

Douglas Fairbanks was planning to appear with William H. Crane in a revival of "The Henrietta," famous farce in which the veteran had played with Stuart Robson in the '80's.

Film ce s beginning to embarrass the industry. The National Board was functioning and had some authority, while Ohio had its own censor who was absolute.

The Stratford-on-Avon players opened in Chicago at the Blackstone and registered a pronounced flop.

Jimmy Rice, acrobatic comedian of Rice and Prevost, probably the most successful pantomimic act vaudeville ever knew, was killed when he was run over by an auto truck at Broadway and 53d street.

50 YEARS AGO

(From "Clipper")

Near approach of election was a detriment to the theatre according to the time honored custom. 1878 was not a presidential year, however.

"Yank" Adams, expert trick billiard shot, was billed to give an exhibition on the stage of Miner's theatre. H. W. Collender made him a special table for the purpose. Playing surface was flat on the stage while the player stood in a trench around the edge. (Later a mirror arrangement was designed to make a billiard table surface visible to a theatre audience.)

Emma Lake, wife of Gil Robinson of the circus family, (who died in Atlantic City a month or so ago) made her first appearance as principal rider of the Barnum Circus playing in New York, and scored a sensational success. Barnum, by the way, was making an appearance in the arena at every performance and business w s enormous.

A "microphone" is mentioned in connection with the exhibition of the new Bell telephone at Old South Church, Boston.

J. H. Haverly consolidated all his minstrel troupes and opened in Chicago with the big show. More than 50 persons were arranged in four tiers on the stage for the grand opening. There were eight end men.

Princeton played a football match against Stevens Institute of Hoboken, N. J., on Princeton field. But there was no pretense that the match was anything but a practice affair for Old Nassau in preparation for the Yale and Harvard games. Princeton won by 30 or so to 0.

Show Business in Politics

The 1928 Presidential campaign is over. The next Chief Executive has been named.

Show business always has had a stake in the race for office, national, state or municipal because the administration of public affairs touches its well being at many points. Now, for the first time in history it has been demonstrated that politics has a stake in show business, through the use of radio and talking screen to sell party leadership to the people.

Radio is show business. The vast system of broadcasting has been built up by professional amusement purveyors to the point where the nation's greatest commercial institutions have courted it. Thus, when show business through the medium of radio comes into a community of interest with politics in a public service relation that is manifest to the whole nation, the ultimate effect cannot but be enormously to the advantage and profit of the amusement field.

Radio this year reaped a rich harvest from the campaign. The parties got more than they paid for by reaching more ears than ever in history heard public issues argued. For three weeks before Election Day Smith and Hoover addressed each time not less than 10,000,000 people at once. Before the era of the ether audience it was physicially impossible for over 20,000 to hear a speaker's voice.

Talking pictures contributed greatly to the public interest in and understanding of the large patriotic questions before the country. Even more than radio they made the personalities of the opposing candidates vital to the voters.

These two mediums served the political parties. But they also served the people as much or more. They will continue in increasing measure to serve, with growing prestige in the public mind and with increasing respect for the show business from the public and public administrators, a form of good will that argues mightily for show business morale, its public status and incidentally its material prosperity.

Inside Stuff—Legit

At least two legit houses, the Biltmore and Mansfield, and across the street from each other, give the authors of their attractions marquee tungsten distinction.

"Americana" has J. P. McEvoy, Roger Wolfe Kahn and Irving Caesar's name blazing out loud and "Tin Pan Alley" illuminates Hugh Stanislaus Stange under the title. The playwrights are getting a little attention.

Because of a strong friendship and personal regard for the Hungarian playwright, Ferenc Molnar, his play, "Olympia," at the Empire, New York, will be forced along by Gilbert Miller, the producer. Miller realizes the show isn't overly strong but is determined to make it stick as long as possible.

Fritz Leiber is taking out his Shakespearean repertoire again, starting this week at the Little, Cleveland. Leiber closed early last season after a bad year and since that time (with the death of Robert Mantell) there has been no touring Shakespearean stuff on the road. Leiber's plan in the past has been to work the schools and colleges thoroughly.

Florence Nash, speaker at a recent meeting of the Church and Drama Association, upset the even tenor of the affair when she told the guests that they had better be careful, in their campaign for "good, clean plays" not to endorse too many dull ones. Following this up she said it was okeh to raise the morals of the stage just so they didn't lower its taste.

The previous speeches had all been about how the association could eventually force producers to put on nothing but clean stuff.

Yiddish Art Theatre, holding forth this season under Maurice Schwartz's direction at the former Fox's City on East 14th street, now boasts 7,000 subscription members as the first and only Yiddish subscription house in the world.

The Yiddish Art also was the first repertory theatre in America when, at the old Madison Square Garden theatre, Schwartz first introduced Adreyev, Romain Rolland, "The Dybbuk," "The Circle of Chalk" and other playwrights and plays to America.

The group now numbers 40 permanent members in the company with the newly organized Yiddish Art Theatre school including 60 more members. Schwartz personally tutors these school members and draws on them for extras and bit parts.

Samuel C. Stampleman is out of the managerial end of "Skidding," having sold his interest to Hyman Adler, who now controls the show in association with William Birnes, furniture man. Stampleman, officer in a corporation making a popular brand of razor, became interested because of the stage career of his daughter, Joan Madison. The latter has joined the Goodman Memorial theatre, Chicago.

Inside Stuff—Pictures

(Continued from page 16)

actor demanded the ring, the prospective bride handed him the pawn ticket.

Under threat of arrest the actor had to pull a fast one by soliciting many of his friends to contribute to a fund of $350 to get the ring out of hock. After the storm was over, the actor realized he had already spent $850 for a ring that could have been purchased for $400.

Dr. Emanuel Stern, medical and welfare director of Paramount, with home offices in New York, is on a semi-annual tour of inspection of the coast studios. Dr. Stern has supervision over Par offices throughout the world. His office was inaugurated eight years ago in connection with the Long Island studio.

He says one of the reasons for the department's great success has been its policy of free service to employees, making available in cases of necessity services of highly skilled doctors and surgeons.

The day before the option on his six months' contract was to be considered, a writer on the Fox lot suddenly conceived a great idea. However, he had called "wolf" so many times that studio executives were loath to lend him an ear. Following day, when he was told that someone else was to occupy his chair, the writer shrugged his shoulders and drove down to Culver City. Before the day was up his idea had netted him $20,000 and another desk on another lot.

One picture man suggested he happened to read the music department and, in view of sound synchronized films' close association with music, it might be a good idea to call attention to that department.

Variety knows that the various branches of the amusement business reads its own departments first and generally only, if for no other reason than lack of time. However, the film-music interlocking association might make it worth-while for exhibitors and producers to get a line on the practical end of the popular music business' news.

Inside Stuff—Vaudeville

B. F. Keith Memorial Theatre's opening in Boston last week was marked by the presence of "the factions." As far as possible, after going to Boston by separate trains, the factional parties remained aloof from each other in hotels and in the theatre.

At the premiere, the Albee crowd occupied the left hand orchestra stage loge box, with the Kennedy-Murdock group in the right hand one. Each held about 30 chairs.

Again on the stage E. F. Albee made the first address of the dedication for the Keith Circuit, and Jos. P. Kennedy ended the speeches. This is reported to have been the cause of a protracted argument the same afternoon. Albee, from the story, wanted to close the talking section, but was outvoted by John Ford, in charge of the Keith chain.

Mayor Nichols of Boston somewhat disconcerted the New Yorkers by referring to Albee as Mr. Al-B. Former Mayor Curley also spoke. Mayor Curley repeatedly mentioned the 44 years of association between the Keiths and Albee; how Albee had guided the Keith foundation to its present mark, culminating in the B. F. Keith Memorial Theatre. Gov. Fuller of Mass., said much along the same lines; Albee, himself without referring to J. J. Murdock or Kennedy, mentioned the length of time since he started with B. F. Keith.

Following all of this, Mayor Curley in introducing the next and final speaker as "our own Boston boy, Joe Kennedy," named him as "the head of the Keith circuit." Kennedy has been with Keith's about five months. In his talk, Kennedy mentioned "my associate, J. J. Murdock" and also Albee.

Albee is said to have sent out about a dozen invitations to old time vaudevillians, since famous, to attend the premiere. Only one who stood up was Maggie Cline, when named from the stage by Raymond Hitchcock as m.c. Maggie walked to the orchestral rail, saying a few words and adding if she were on the stage, she would kiss Albee. That seemed the nearest to a kiss Albee got for the opening.

The new Keith house is handsome for Boston. The main hall is a No. 2 from the Paramount, New York. It was started by Albee when he was in charge of the Keith chain, and cost around $4,000,000. It's not considered required in the over-seated downtown section of Boston, but is an outcome of Albee's desire to give his first vaudeville employer a perpetual monument in the city where he started. It is to B. F. Keith and his son, A. Paul Keith, Albee owes, by bequests, nearly all of his present wealth and position, conceding of course the great measure of that contributed to Albee and Keith's through the phenomenal efforts of Murdock in successfully operating that circuit for many years.

At the opening Boston appeared mostly impressed by the publicized works of art in the lobbies and rest rooms. One of these termed "the $50,000 Corot" (painting) had also interested the Brooklynites when the Albee theatre opened there. It also may have been working for the Cleveland Palace opening, with the chances it will again travel, as will others of the standing art display group for Keith openings, to Rochester and Flushing where the next two new, and probable final, Keith theatres will shortly open.

Boston newspapermen were near astounded when noting the Keith's opening night publicity in the Boston dailies of that day. The notices carried a picture of Kennedy, his name and of the opening, without a word or the mention of Albee. Previously the dailies had given some space to Albee's construction of the house and his close attention to details. To offset the Kennedy-hogging at the finish, a report was circulated amongst the men of the dailies that it had been decided to give Kennedy all the best of it on the opening day, as it would wind him up with Keith's, and he would not again be heard from in connection with that chain.

This with Kennedy closing the speeches convinced the Boston boys of the many stories of Albee being president of Keith-Albee-Orpheum in name only.

Murdock did not attend the opening, under direction of his physician to remain at home. Mrs. Murdock was there. The first thing Mrs. Murdock did upon arriving in Boston on the afternoon of the opening was to call upon the daughter of the late Bob Larsen.

A sentimental side to the evening was the applause showered by the capacity audience upon George Williams, a versatile stage hand for many years in the old Keith's. In a dark house with the curtain rising just high enough to shove in the piano for Frankie Heath, the audience caught sight of the two stage hands in the dimness. Immediately the applause started. Out of towners didn't understand it. Then they got the idea. It was remembrance. And the applause continued throughout the moving, with the stage remaining dim, until the stagehands, without acknowledgment in any way, after setting the piano, left the stage.

Among the opening night audience was a Variety reporter from New York, in the house as a deadhead. It was the first time a Variety staff man had been in a Keith house for three years, without buying his ticket.

With the gradual development of television and with radio now in on vaude, the late Jimmy Duffy's old wheeze about phoning his act over might now be more than just a mere gag.

Nobody seems to know what is to become of the Lights' Club in Freeport and nobody seems to care. It is reported along Broadway the place on the L. I. shore has gone to rack and ruin and that a bank, holding a mortgage would either foreclose or take over the property.

A plan to turn it into a realty development seems to have blown cold.

Billy Montgomery of the erstwhile team of Montgomery and Moore is attempting a stage comeback in vaude. Montgomery is doing a songster-pianolog act in the independent hideaways billed as Monty Williams.

While on his Keith contract, which started a few weeks ago and continued into the spring, Ted Lewis found a four-week break during January. He has filled in the open time with Balaban & Katz picture houses in Chicago. Lewis has placed Keith's Palace in Chi.

French phones and a new set of carpets will be installed in the Loew booking office.

The one-piece talkers will give the boys a chance to speak and deal at the same time. Reason for the carpets not announced.

Frank Crumit will take part in the Kiwanis-sponsored "Sally" at the Court Square theatre, Springfield, Mass., Nov. 19-21, for the benefit of the under-privileged children of the city.

Following his marriage to Julia Sanderson, Crumit purchased a home in the suburbs of Springfield, and entered the bond business. He has been writing songs, making records and appearing in occasional productions.

Of three of the best race horses belonging to the Alexander Pantages stable, one, "Chester Pine" died and "Chester Bullett" is too sick to race, but the third, "Alexander Pantages" has been copping some big purses.

"A.P." won the inaugural handicap at Tanforan on the west coast and also won the Spreckles Handicap.

Proctor's Fifth Avenue, New York, has vaude patronage all its own way since the scrapping of vaude at Loew's Greeley Square, its nearest competitor. Since the Loew house went sound three weeks ago, business at Proctor's has improved plenty.

Aside from the former Loew opposish there is no competitor to the Proctor house between 14th and 41st sts.

Morley's Idea of the Hoboken Spirit Is Seidel of Beer and New Plays

"If it was good enough for Lily Langtry, it's good enough for us," is one slogan of the little group of well knowns operating the old Rialto theatre, Hoboken, with a stock company, offering old and new plays.

In the group are Christopher Morley, author, commentator and now playwright, Cleon Throckmorton, artist and stage designer, Harry Wagstaff Gribble, playwright, and E. S. Colling, lyricist and manager of the enterprise.

Another slogan, used in the advertising, is "Seidel over to Hoboken."

Not that these writing folks are boosting from a realty standpoint but they know it is a good place to go to and to come from but in much better condition.

The spirit of the sponsors of the Hoboken Theatrical Company, the players themselves and the inhabitants, is emblazoned on the curtain. It's a sort of crest with four segments. On three are painted an hour glass each, the fourth picturing a foaming seidel of beer. They throw the spot light on that crest when the inevitable four-piece orchestra climbs up from the hole. The crest stands for the three hours for luncheon club of which Morley is past and present president.

In the Old Days

In the olden days when Miss Langtry, Ada Rehan and many stars of the legitimate ferried over to Hoboken the engagements were doubtless of a one night stand nature. Not so now.

"Pleased to Meet You" opened last week for a two-week date. Judging from attendance Friday night, the show will make money. The boys have the thing down to a system. It didn't cost much over a yard to put on the Morley play—borrowed the scenery and the author's royalty will probably go into the pot which they expect to cut up next spring.

Morley went into the cast suddenly Friday when the lead, Dennis Cleugh, was taken with a heart attack and died.

It was reported the author won't get salary as an actor unless he complains to Equity—after he joins. The author had never acted before and he did very well considering. As for the play it impressed as adaptable to an operetta.

Morley and his pals describe Hoboken as the "last seacoast of Bohemia." Their venture, now in its seventh week, hails patrons current and expected in this manner in the program:

> To the many patrons who are trekking to Hoboken for the first time during the two weeks' run of Christopher Morley's "Pleased to Meet You," we extend a special welcome. Our regular patrons, who have been enthusiastically supporting our venture in this "last seacoast of Bohemia," will understand our gratitude to them is unshaken; the influx of new customers merely means that success is now doubly sure, especially if these neophytes will now consider themselves regular members of our company and will work as hard as we are working to spread the word of the glories of Hoboken and the Old Rilato. Membership in this cultless cult means plenty of toil; the reward is in observing the astonishment of the initiates when they make us their first visit.
>
> New plays will now be coming thick and fast to the Old Rialto. Please be sure to bring your friends to see them. And don't forget that in between new work we are doing the best of Broadway successes in the best Broadway style. You are always sure of good entertainment at the Old Rialto, bless its ancient boards.
>
> Come again—soon!

It was reported a committee of cafe keepers, doubtful about the meaning of the word neophytes, wrote Morley wanting to know if he was putting something over on them.

K. AND E., ST. LOUIS, OPENS

St. Louis, Nov. 6.

The American Theatre, the K. and E. legit house which was delayed because of labor disputes, opened Sunday night with "Interference."

"Simba" next, followed by "The Wooden Kimona."

Stage Experience

Los Angeles, Nov. 6.

One of the larger film companies, planning to insert a long talking sequence in one of its current productions, engaged a dozen male players, whose professional experience was confined entirely to films.

After rehearsing them for five days, the supervisor gave it up, fired them all and took on a complete lineup of players who had stage experience.

Winchell in Disguise

Before the opening performance of "Animal Crackers" there was much ado over the matter of Walter Winchell, critic and columnist for the Graphic. Sam H. Harris had requested the Shuberts to lift the ban on Winchell, if for that night only, but he was refused.

The Marx brothers declared the scribe would be permitted in the house or there would be no show. Shuberts had their detectives front and back, but Winchel was present.

The Marx boys got Winchell in through a dressing room window, secreted him in a shower bath and made him up as a hunchback with crepe whiskers. They changed that, however, and made Winchell up like Harpo Marx, spotting him in the wings where he remained throughout the premiere. Nobody knew but that he was to double for Harpo in some scene or other.

Winchell had been invited as a guest of several newspapermen but did not attempt to enter the front of the house.

"SEX ALIVE" NEW

Young Foreigner Producing — Thompson and Hope, Authors

Fred Lowe, a new 24-year-old discovery, hailing from Vienna and only two years in America, will shortly debut as a composer of a musical comedy. "Sex Alive" is the title, with book by Harlan Thompson and Edward Hope, the Herald Tribune column conductor. It is the latter's maiden libretto as well.

Sam H. Harris will do it, from understanding, through a dummy entrepreneur, although he may change his mind and sponsor it personally.

CAST CHANGES

Gladys Hulette replaces Patricia Barclay, "Little Accident."

Emily Graham replaces Laura Straub, "The Final Balance."

George Sweet replaces Jack Haley of the Chicago company of "Good News."

Ruth Lyons out of "Night Hostess" at the Beck, replaced by Kay Carlin.

Barbara Newberry out of "Good Boy" joined newer Hammerstein musical "Polly." Vivian Hart succeeding her in "Boy."

Ernest Lawton was succeeded by Charles Angelo, "White Lilacs."

Carleton Macy is replaced by Walter Horton, "Skidding."

Alita Dagmar replaced Audrey Davis, "The Three Musketeers."

Ruth Shepley stepped into the lead of "The Squealer" at Werba's Brooklyn this week. Clarke Silvernail also went in Monday night, with a number of other cast changes figured for the piece before it steers into the Forrest, New York, latter part of next week.

DUFFY MGRS. CHANGE

Los Angeles, Nov. 6.

Walter Chenoweth, who has been managing the Hollywood Playhouse for Henry Duffy, took over the President, Duffy's downtown local house, succeeding A. E. Bondeson, transferred to manage Duffy's President in Seattle.

Matt Allen, manager of the El Capitan, Duffy's other Hollywood house, will have charge of the Hollywood Playhouse in addition to his own tending the oppointment of a manager on the latter site.

CHICAGO CASHIER LOSES TEMPER; NABS GUNMAN

Chicago, Nov. 6.

This burg being quite an arsenal, it's routine stuff for a box office man to look up from counting into the barrel of a gat, with a mean-faced bozo at the other end. The dailies no longer go into raves over heroism when a b. o. gent gets sore and chases a stickup man.

George Rochford, cashier at the Woods, was adding up the take-ins when a revolver was pushed through his cage. Losing his temper, Rochford grabbed the gun and chased the bandit around the Loop, finally running him into a copper.

"It was nothing," said Rochford, protesting compliments about his bravery. "I could see right through the barrel of the gun, so I knew it wasn't loaded."

The cop opened the gun. There were two bullets in it.

Ina Claire-Jed Harris Engagement Called Off

"Children of Darkness," Jed Harris' next, will have to angle for a star other than Ina Claire when the piece goes into rehearsal two weeks hence.

Jed Harris proposed taking over Miss Claire's former contract with F. Ziegfeld, Jr., which called for the star's appearance in the musical version of "Nell Gwynne," set back several months by Ziegfeld. The hitch in transfer was that Harris wanted Miss Claire for run of play and Ziegfeld was unwilling to release on such an arrangement in case he should shuffle plans and put on the musical after opening of the Harris production.

Harris is going ahead with casting of his piece and is angling for another femme name to head his cast.

2 Bronx Stocks Quit

Bronx's only two dramatic stock houses, Tremont and America, folded last week.

New Tremont, operated by Sydney Cohen, and a picture house for many years, reverts to that policy. America, formerly Miner's Bronx, also goes back to its old policy, burlesque, stock tabs and films. Schoenbach and Lerner have the America.

Atwill's Second Short "Knife"—Cast of 12

Lionel Atwill will begin work on his second Fox talking short within two weeks. It will be a two-reeler titled "The Knife," by Henry Arthur Jones, a condensed version of the play.

A cast of 12 people, mostly from the legit stage is in support.

PHILLIPS' SOLO "BLACK BELT"

Sidney Phillips debuts as a legit producer with "Black Belt" by William Jordan Rapp and Wallace Thurman, the latter colored. Only one white character, minor, appears in the play.

Ernest Whitman, Suzay Brown, Sidney Kirkpatrick and Jimmy Marshall will handle the leading roles.

Al Lewis, Crosby Gaige and George Jessel have all bowed out. Phillips denies Jessel is backing him.

Keith in U Film

Ian Keith, recently leaving "The Command Performance," legit, has been signed by Universal to play opposite Laura La Plante in "The Haunted Lady."

Story by Adela Rogers St. John.

Pittsburgh Stock

A stock company recruited by Laura Tintle in the Paul Scott office, opened Monday in the Gayety, Pittsburgh. Personnel includes Mary Ann Dentler and Robert Loews, George Lesley, Laura Rogers, Sidonia Correlli, Frederic Earl, Kenneth Rowland, Randall O'Neill, Sally Wall, Milton Boyle and Arthur Ritchie, director.

"Blossom Time" Chi Date

Chicago, Nov. 4.

"The Command to Love" will wind up at the Studebaker Nov. 23 to three months business. "Blossom Time" is reported to follow on Thanksgiving.

Shuberts' Garden Share of $17,000 Weekly on Talker Starts Warner Talk

Warner Brothers' "Singing Fool" dialog talker with songs by Al Jolson at $3 top, doing a gross of $43,000 weekly and keeping it up on a run, is giving the Shuberts as their share for the house $17,000 each week.

This is thought to have been the main cause for the recent rise of Shubert stock quotations, also the talk of a Warner buy in. The Shubert share of the Garden's gross is more than the house ever made with a Shubert musical. With the Shubert corporation having less than 175,000 shares of stock outstanding, and with the proposed deal with its income for the Warners to obtain first talker rights on Shubert stage productions, the Shubert stock took on a spurt.

It's not looked upon as immediately likely that the Warners will take over any important number of Shubert theatres, on Broadway or on the road.

The Warner's dealings look toward the film rights to such Shubert stage productions, past, present and future, as the picture men may select. It is said that among these are several Shubert musicals of past seasons the Warners believe of value to them in the talking film fields.

Besides the weekly income to the Shuberts from the Winter Garden, and with the Jolson talker apparently set there for a long run, the Shuberts will have saved the cost of two large musical productions, at least. These would have been required for a full Garden season. Neither of the productions could be put on at a lesser cost, each, than $150,000.

Warners have the Garden at a $7,000 guaranteed weekly rental to the Shuberts, and the latter sharing in on a percentage of the gross.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed four new productions last week. He thought:

"The Unknown Warrior"—Good.

"Young Love"—Good.

"Revolt"—Good.

"Tin Pan Alley"—Bad.

Future Plays

"Houseboat on the Styx," producing by Ned Jakobs has so far in cast Hal Forde, Jack Hazzard, Florence Moore, with Monte Carlos doing the music and Oscar Eagles directing.

"Strange Interlude," road company, sent out by the Theatre Guild, opens Dec. 3 at the Court Square, Springfield, Mass., and afterward playing a route from Rochester to Los Angeles and San Francisco. Pauline Lord heads the company.

"The Barn," by A. E. Thomas, is listed as George M. Cohan's next. Now casting and due for rehearsal in two weeks. The piece is set for New York after two weeks out of town next month.

"The Booster," scrapped after a two-week tryout last season, is to be revived by Barnes Productions, Inc., in association with Leslie Morosco. The latter had been in on the former production but bowed out before closing. The revival, now casting, is due for rehearsal next week and figured to open cold in New York.

"Oh, Mama, Mama," Shubert musical due to go into rehearsal Nov. 5. Cast principals include Frank McIntyre, Anna Seymour and Harry Lang (Lang and Haley).

The Actors Theatre will revive **"The Wild Duck,"** planning to get Helen Chandler and Blanche Yurka to play their former roles.

"Congai," Sam Harris' production starring Helen Menken, will go into the Harris theatre when ready. Show now trying out on road.

"Honest Thievery" goes into rehearsal next week as initial producing fling of Jack Hartley, former legit actor.

The Theatre Guild and not Jed Harris, as previously reported, will produce **"Meteor,"** by S. N. Behrman. The Guild has the production on its current season schedule with Harris reported negotiating for the London rights of the piece.

"The Last Lover," produced by Edgar Selwyn, with Elsie Ferguson, went into rehearsal this week. Opens at the Windsor, New York, Nov. 26, with the Apollo, Atlantic City, to follow.

"Well, Well, Well," Shuberts, with Jack Pearl featured, in rehearsal tomorrow (Thursday). Lou Morton directing.

"Quicksands," which Anna Held, Jr., produced for a brief run at the Masque, New York, last season, is to be revived in revised form by Warren Lawrence, author, destined for Chicago.

"The Joy Peddler," comedy drama based upon the life of Charley Chaplin went into rehearsal this week with I. R. Franklyn, author, also figuring as producer. The piece will open the latter part of the month at the Village Playhouse, Greenwich Village, New York, for four weeks for the theatre's subscription season.

"The Comeback," by Olga Printlau has been sent into rehearsal by William A. Brady, with I. H. Herk, of Mutual Burlesque Circuit interested financially. It opens out of town next week. Cast includes Melvin Douglas, Jean Dixon, George Meeker, Peggy Shannon, Jeanne Greene, Bryan Lycan, Philip Heege, Emily Hamill, Joseph Lee, Kitty Kelly, June Webster, Jane Houston, Ernest Pollock. Victor Morely staging.

ASKS CIVIC AID

Laura Arnold After Subscribers for Rep Co. in Yonkers

Yonkers, N. Y., Nov. 6.

Laura Arnold is attempting to establish a permanent stock here. Last week she presented a plan to the Rotary and Lions clubs and Chamber of Commerce. She only asks temporary subscriptions to get the thing going.

Miss Arnold opened the old Warburton Sept. 10, with stock, and says she lost $11,000. Can't stand the strain longer. Says the idea needs further demonstration.

Warburton was dark last week but reopened Monday with "The Unseen Way." Miss Arnold and Edgar Mason are the leads.

Dr's. Try, $50,000

San Francisco, Nov. 6.

With a reported loss to date of around $50,000, Dr. J. W. McGettigan, who backed "Happy Days," musical, which he wrote in association with Max Dill (originally "Pair O'Docs"), is hanging up the shingle. The three-star combination show goes into the storehouse from the Columbia after Saturday.

"Pair O'Docs," first at the Hollywood Music Box, where it was a dismal flop.

ROYCE LEAVING FOR COAST

Edward Royce, stage director, now with Fox, leaves for Hollywood, Nov. 19.

Royce moves west to stage the numbers for operettas and musical comedies which Fox will produce as talking pictures.

"FRONT PAGE" CHI DATE

Chicago, Nov. 6.

"The Front Page" is now set for the Erlanger, Nov. 26.

House, dark at present, will reopen Nov. 11 with Miller and Lyles in "Keep Shufflin'" for two weeks.

Carroll's New Play

Earl Carroll's new pipe organ doesn't argue a new "Vanities." It's just an added effect for the current edition which is planned to go through the spring at least.

Carroll has made a bid for the Majestic for a new musical piece he has in preparation.

Billy Kent Thrown Out of "Ups-a-Daisy" for Boozing; Charges Filed at Equity

William Kent was summarily dismissed without notice from the lead comedy role of "Ups-A-Daisy" at the Shubert, New York, following the Wednesday night performance. Kent held a run of the play contract.

Later in the week Louis Gensler, producer of the musical, preferred charges of intoxication against Kent with Equity. No date had been set for the trial before Equity's Council up to yesterday. It is understood the charges cover a variety of breaches of contract and good conduct by the comedian.

Thursday when the company was informed of Kent's abrupt dismissal, the members, with musicians and stage hands, were requested to sign a certificate to the effect that Kent had been drunk while on the stage the night before. The request to sign is said to have been made by the show's management and Equity. It is understood its purpose is a defense to a possible action by Kent under his play or pay agreement.

Bad Performances

Comment along Broadway since "Ups-A-Daisy" opened centred upon the free and easy performance nightly, with Kent reported doing about as he pleased upon the stage. The same report was returned from Newark when the show played there.

While with "Funny Face" in New York last spring, Kent was disciplined by Equity, upon a similar complaint filed by Aarons & Freedley. A suspension of three months was imposed. This struck Kent about the summertime when few shows were playing and he commenced a vaude tour.

Frank Lyon, another legit actor, was suspended for six months by Equity on a second offense charge.

Last spring when Jeanne Eagles was punished by Equity for indifferent appearances and performances Miss Eagles got one year off of the legit stage.

Quick Substitute

In Kent's place Thursday evening appeared Franker Wood, formerly of Wood and Wyde in vaude. He went on with but scant rehearsing from five in the afternoon until show time. The management appears to have decided some time before to ease out Kent, if he did not reform. Wood is said to have watched Kent's performance nightly for two weeks previously to taking the role.

Wood gave a first class performance under the circumstances his opening night. The company cheered him back stage when the show ended.

Kent's salary in the show was $1,150 weekly.

Monday night a new book version of "Ups-a-Daisy" was given. Its the third "version" since the show opened.

Ina Claire Goes with Pathe for Talk Films

Ina Claire has entered into an agreement with Pathe for talking pictures, it is reported without confirmation.

Colvin Brown, head of Pathe, was not available Monday.

Miss Claire is also said to be under option for Pathe for succeeding dialog pictures if her first is mutually satisfactory.

At present the star is without a stage affiliation.

LYCEUM RENTED

A new producing company known as John Ashley, Inc., is taking over the Lyceum Theatre on an eight weeks' lease and will present a play called "Tomorrow," authored by Elizabeth Gould and Saxon Kling, Nov. 26.

Carl Reed is the manager.

Dempsey Sticks on Lot

Clifford Dempsey, who played the detective in "The Gorilla" (stage) has had the option on his services taken up by Fox for next year.

Dempsey went to the Coast for a three months' trial in talkers. Leo Morrison aranged the original date.

Cantor's Confessions

In the concluding installment of his Satevepost memoirs, titled "My Life Is in Your Hands," Eddie Cantor relates how through Variety he allied with Ziegfeld. It was in Chicago that Cantor was concluding his run in "Make It Snappy," a Shubert revue, while Ziegfeld's "Sally" was playing across the street.

"Ziegfeld was in Palm Beach at the time," writes Cantor via his biographer-protegee, David Freedman, who is given collaborative credit. "One of the newspapers observed in its theatrical column, 'Eddie Cantor at $3.30 a seat is better entertainment value than Marilyn Miller and Leon Errol at $4.40.

"I was anxious to have Ziggy see this. I reprinted this comment in a full-page advertisement in Variety, and Ziggy saw it. A few days later he telephoned to me from Palm Beach. I told him the principal consideration for my return would be to play in a musical show with a story. He agreed to star me in my first musical comedy."

Cantor also confesses a desire to produce on his own and star in a straight comedy, sans songs or hokum. The comedian concludes, in reference to his new home that is being built, and "I don't know whether to call it the House that Ziegfeld's Jack Built, or the Cantor Home for Girls" (referring to his five daughters).

Eddie also woos income tax entanglements by frankly admitting himself a millionaire, and crediting Nathan S. Jonas, president of the Manufacturers Trust Co. for the financial achievement.

Selwyn Complaint in On Margaret Lawrence

Formal complaint or charges were filed with Equity by Edgar Selwyn against Margaret Lawrence because of alleged unprofessional conduct by the star and her abrupt departure from the cast of "Possession." The case was up for hearing by Equity's Council on Monday, but Miss Lawrence could not be located. Under the rules she has 10 days for reply and appearance.

Miss Lawrence gave a taxi accident as the reason for her failure to report at the Booth theatre on the evening she was missing. No police report of any such accident was disclosed nor was there any known confirmation.

It was stated that Miss Lawrence caused some confusion on the coast last summer when she was engaged to support Conway Tearle in "Mid-Channel," designed as Tearle's legit comeback. The incidents reported occurred during rehearsals, but the morale of the company was affected and the venture a failure, it is said.

Helen Kane Out

Helen Kane is out of "Good Boy" as a result of the illness of her mother with pneumonia. She is replaced by Bobby Gorman of the chorus.

Nick Blair, proprietor of the Casanova, newest of Main Stem night clubs, is seeking temporary star to take Miss Kane's place until her mother recovery.

Foolish Foolers

Cleveland, Nov. 6.

"Stratford Players from New York" blew in town ballyhooing themselves as the famous English players.

Didn't fool anybody. Finally got one-day engagement at local high school.

WILL AHERN

"All production managers, even though they have seen Will Ahern in vaudeville or in 'Sidewalks of New York,' should see him playing the Gus Shy part in the New York 'Good News' company at the Chanin Theatre."

Direction
RALPH G. FARNUM
1560 BROADWAY

McEvoy's 'Americana' Off; Closed Without Notice

J. P. McEvoy's "Americana" closed at the Mansfield, New York after playing five days. Monday afternoon it was decided there would be no performance Monday night. Tickets were refunded at the box office, except for those bought in cut rates, holders of such tickets being referred back to the bargain agency.

The humorist—author—manager's first production venture got little aid from the reviewers and in its first seven performances grossed only about $13,000, despite an $11 premiere and $5.50 scale on other nights. The takings were less than 50 per cent of capacity.

The sale of the revue to Roger Wolfe Kahn who wrote the score of "Americana" is the given reason for the sudden closing. Under Equity rules a new attraction may close within the first four weeks without notice, provided at least two weeks have been played. "Americana" played three weeks in Boston, the fourth week being the first one here. Wages to musicians and stage hands are due.

It is understood that young Kahn will reopen "Americana" after recasting it. Ordinarily a show may not close for recasting and reopen unless a period of at least eight weeks elapse. When there is a change in management the rule does not operate but the eight-week rule operates in cases of run of the play contracts.

Not the Kahns

Roger Wolfe Kahn states that neither he nor his father, Otto H. Kahn, will take over the J. P. McEvoy "Americana" revue, which folded up over the week-end, but that another producer is being negotiated with. It is planned to reopen the musical within the month with new scenes by Bugs Baer and with Julius Tannen as the conferencier.

Kahn's score was the most notable feature of the production.

Only three principals have run of the play contracts and they will be retained in the new version.

"Gesture" Melting

"The Shanghai Gesture," with Mrs. Leslie Carter starred, will close its tour Saturday at Werba's Flatbush. The latter is a new house, "Gesture" being the initial attraction.

Poor business was reported since the show opened about eight weeks ago, although last season the attraction was a clean-up on the road.

Last week "Gesture" got about $8,000 at the Boulevard, Jackson Heights.

FRANCES SHELLEY'S VOICE

Frances Shelley closed at the Capitol, New York, this week after the first show. Her voice didn't carry in the large house and a lack of song repertoire also figured because of number confliction.

Miss Shelley is the girl who was despaired of for a time as the result of the automobile accident at Glens Falls, N. Y., last summer.

Legit Field Being Raided Under Cover by Talkers; Hollywood Next Summer

The main bomb which talking pictures are now sinking under legit managers and producers will probably be touched off around June 1, when the Broadway legit crowd realizes how many players of that field are going to the Coast when their shows close at the end of the current season.

Picture companies are loathe to give names of legits engaged but the representative of one talker firm states he has already signed 10 who will trek west when their present vehicles fold. The most serious angle on the situation is that there is little chance of these legit people returning east, principally because of the difference in salary money between the film studios and New York stage quotations.

Those on the inside of the sound end predict a terrific summer of activity on the Coast which will by that time be blasting into musicals and operettas besides dramas and comedies. Those who have seen and know say that while New York has yet to see a real talker, the results obtained to date are remarkable in face of the handicaps against which the Coast studios have been working.

One important California opinion is that it will be eight months before talking pictures will be at their maximum efficiency, due to present stage difficulties and the mastering of the new technique.

"The Ladder" Scrams

"The Ladder" blows from the Cort Saturday. Not only is the most costly run flop through, but is being counted out by the calendar. This week starts with (Nov. 5) and so the final count of days is 6, 7, 8, 9, 10 (Saturday) and out.

It has been losing continuously for 107 weeks, or a month more than two consecutive years. The cost or loss is believed to have averaged $7,000 weekly, indicating that Edgar B. Davis, the oil and give up man, has dropped $1,500,000 on a hobby which inclines toward the theme of reincarnation.

For a time Davis had visions of the "Ladder" turning out a success. That was the long interim of rewriting it, a period when no admission was charged.

The only thing the backer did was to prove that everybody else knows a flop is a flop.

That "The Ladder" is going to Boston Monday instead of closing altogether is giving Broadway another giggle. It is going into the Boston Opera House, the Hub's largest legit theatre. To managers that means the biggest deadwood ticket count on record will be made. It is possible that Boston will be curious to see the freak, the price scale there being $1 top, boxes a half buck more.

Davis is renting the oprey house the same as he did the half a dozen New York theatres which housed the "Ladder" during the most stubborn of engagements.

Philly's Art Alliance First Aid to Shows

Philadelphia, Nov. 6.

The business of actively aiding such shows as it deems worthy is now being undertaken in earnest by the Art Alliance here, a wealthy organization of local society people.

The current engagement of "Macbeth" is under their auspices and the ads so announce it; Theatre Guild engagement of eight weeks which began Monday is under same auspices. It is understood "Beaux Stratagem," coming to the Erlanger in two weeks, is being handled in the same way.

Unlike organizations in other cities given to sponsoring plays, the Art Alliance picks its material and has been for the past several years very choosy. No charge made for use of its lists, other than the actual expense, and no other demands are put upon the producers, such as taking care of officials, etc. In a few instances the Alliance has guaranteed local engagements but this practice, it is understood, has become unnecessary.

About every show that comes to town with any pretensions tries to make a hook-up with the Alliance, but it is doing its own picking, thereby retaining the value of its recommendation.

Mollie Picon Abroad

Mollie Picon, the Yiddish musical star, now playing on the east side of New York, has been placed through William Morris for engagements next summer in Poland and Bohemia.

Miss Picon while abroad may appear in other Continental countries.

Dauphine Colored Theatre

New Orleans, Nov. 6.

The Dauphine opens as a colored theatre Nov. 12, under management of Clarence Bennett. Initial attraction will be "Steamboat Days," featuring Bessie Smith.

Mistrial Declared on Ciccolini's Outbursts

Guido Ciccolini's artistic temperament in the Queens County (N. Y.) Supreme Court cost him a mistrial of his $7,500 damage suit against the Vocafilm Co., with whom he held a contract for six talking shorts at $1,500 each. The opera singer, who is 39 and resides in Flushing, L. I., was paid $1,500 but although willing and ready to complete his contract, allegedly, Vocafilm stalled on making the other short subjects.

Justice Riegelmann had repeatedly admonished Ciccolini on his outbursts of temperament and at one time threatened to punish him for contempt of court, at which point the bench withdrew one of the jurors.

Ciccolini exploded, "Why you ask me questions like that when you know I was cheated?" when he became irritated with the legal cross-examination.

Florence Reed in Tyler's Costly Revival

Margaret Anglin will withdraw from the star cast revival of "Macbeth," under George Tyler's direction. It opened last week in Philadelphia where Florence Reed will replace Miss Anglin next Monday. The attraction is due into the Knickerbocker, New York, Nov. 19.

Reports that the revival was off were denied by Tyler. The production is said to involve a cost of $150,000, perhaps the most ambitious revival of its kind on record. The settings were designed by Gordon Craig, highly rated scenic artist. The direction was intrusted to Donald Ross, last year director of Dr. Baker's undergraduate plays at Yale.

"Thou Shalt Not"—Not

"Thou Shalt Not," play by John Willard, closes at the Windsor, Bronx, Saturday. It has been out but two weeks.

The attraction is under the direction of William A. Brady, in association with A. H. Woods. The latter is reported to have declared out before the show opened.

Ryskind and Grew—Par.

Morrie Ryskind, co-author of the Marx Brothers' "Animal Crackers," has been engaged by Paramount to create skits for talking shorts. He will also do feature length continuity.

William A. Grew is another new writer for Paramount.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3.

"Americana," Mansfield. (R-1,050-$5.50). Taken off abruptly Monday afternoon; played five days; drew mild notices; novelties in revue, but trade first seven performances only about $13,000; Broadway's trade off generally—election.

"Animal Crackers," 44th St. (3rd week) (M-1,323 - $6.60). Marx brothers drawing big trade at matinees which they didn't do in previous shows; major musical hit with takings above $43,000, 2nd week.

"Billie," Erlanger (6th week) (M-1,520-$3.85). Competition of high scale musicals should not affect Cohan attraction, popularly priced; getting $25,000.

"Blackbirds," Eltinge (27th week) (R-892-$3.85). Regarded cinch through winter and into spring; getting more money than any colored revue ever presented; off comparatively little last week, $18,500.

"Courage," Ritz (5th week) (D-945-$3). Cut rate allotments withdrawn last week when trade claimed to have jumped to $10,000; improved over opening weeks and if that continues, will stick.

"Crashing Through," Republic (2nd week) (C-901-$3). Tipped as good thing but notices rather moderate; no call reported in agencies, but this week should afford better line.

"Cross My Heart," Knickerbocker (8th week) (M-1,412-$4.40). Final week; musical that looked like winner in Boston, but fell down here; house dark next week, gets "Macbeth" Nov. 19.

"Diamond Lil," Royale (31st week) CD-1,117-$3). Regarded doing excellent considering new crop of attractions; last week takings around $12,000.

"Exceeding Small," Comedy (3rd week) (C-682-$3). Actors Theatre thinking of replacing this show with revival of "The Wild Duck"; little chance; under $5,000.

"Faust," Guild (5th week) (D-914-$3). Another week with no chance to move to another house after subscription period; around $13,500; "Major Barbara," revival, to follow.

"Front Page," Times Square (13th week) (C-1,057-$3.85). Rugged comedy approximates capacity nightly and will doubtless last through season; has been off and last week eased down to $21,000; best of dramas.

"Gentlemen of the Press," 48th Street (11th week) (C-969-$3). Slipping steadily, but may do better after election; managerial hope on Broadway; $6,000.

"Girl Trouble," Belmont (3rd week) (C-515-$3.85). Reputed better than first indications, trade improving last week, first full week; $5,000 claimed.

"Good Boy," Hammerstein's (10th week) (M-1,400-$6.60). Performance deserving of better business; high scale may be answer here and with some others; rated around $25,000.

"Gods of the Lightning," Little (3rd week) (D-530-$3.85). Moderate to date, considering capacity; over $5,500 claimed last week, limited agency buy figured.

"Good News," Chanin's 46th St. (62nd week) (M-1,413-$5.50). Another month or so with a new musical due here in December by same management (Schwab and Mandel); holdover still making money; about $20,000.

"Hello Yourself," Casino (2nd week) (M-1,477-$5.50). Confident of this musical landing, with audiences boosting performance; initial week not criterion because of lagging trade generally; rated over $18,000 in first seven performances; capacity full week about $37,000.

"Hold Everything," Broadhurst (5th week) (M-1,118-$5.50). Doing real business though under capacity; better line of show's strength from now on; $26,000 claimed.

"Hotbed," Klaw (1st week) (C-830-$3). Presented by Brock Pemberton; written by Paul Osborn; producer's second try this season; opens Thursday (Nov. 8).

"Jarnegan," Longacre (7th week) (CD - 1,019 - $3.85). Consistently good attendance in better priced seats and ought to make run of it; $12,000 last week.

"Jealousy," Maxine Elliott (3rd week) (D-924-$3). Monday night's performance out through illness of John Halliday, who is o. k. now; business considered very good for two-person play, with pace of $8,000 last week, less missed performance.

"Just A Minute," Ambassador (5th week) (M-1,200-$3). Performance in much better shape than at premiere, with business little improved however; quoted around $13,000, not profitable for musical; scale lowered this week.

"Little Accident," Morosco (5th week) (C-898-$3). Getting class trade, with indications will stick well into winter; laugh show estimated around $10,000 or better.

"Luckee Girl," Harris (8th week) (M-1,057-$4.40). An in-between musical show; material for success but production not up to what it should be; maybe $15,000.

"Machinal," Plymouth (10th week) (D-1,012-$3). Slipped last week after having picked up previous week; approximately $12,000; profitable but should do much better.

"Mr. Moneypenny," Liberty (4th week) (D-1,202-$2.50). Climbed to $15,000 last week, which sounds all right at scale but with flock of stage hands required, no profit indicated as yet.

"Night Hostess," Martin Beck (9th week) (CD-1,189-$3). Little off last week from previous week; moderately successful; $9,000 again last week.

"Olympia," Empire (4th week) (D-1,099-$4.40). Another two or three weeks; gross of $8,000 almost entirely from agencies who overbought before premiere; "The Age of Innocence" probably soon.

"On Call," Waldorf (1st week) (CD-1,101-$3). Independently presented; first attraction for house this season; written by Roland Oliver; opens Friday (Nov. 9).

"Paris," Music Box (5th week) (C-1,000-$4.40). Getting big money, grosses close to anything except musicals; dipped under $20,000 but will come back.

"Possession," Henry Miller (6th week) (CD-946-$3). Final week; moved here from Booth last week and pace bit better; gross approximately $8,000; "The Sacred Flame" due soon.

"Rain or Shine," George M. Cohan (40th week) (M-1,371-$5.50). Now in 10th month and will probably make year's run business around $25,000, but should pick up now.

"Relations," Wallack's (12th week) (C-770-$3). Tough time of it, but with cut rates and parties sticking longer than expected; under $5,000.

"Revolt," Vanderbilt (2nd week) (D-882-$3). Drew rather favorable notices as whole and box office should benefit; opened Oct. 31 with light trade thereafter.

"Scandals," Apollo (19th week) (R-1,168-$6.60). Agency buy appears to have been main support of revue; around $43,000 claimed; after next week drop expected as buy will expire.

"Straight Through the Door," 49th St. (6th week) (C-708-$3). Final week; high at $7,000 then slipped downward.

"Show Boat," Ziegfeld (46th week) (M-1,150-$6.60). Business remains best of all on list; off somewhat through election interest but figured to recover and remain for balance of season; $45,000.

"Skidding," Bayes (25th week) (C-861-$3). Cut rates are keeping this show going; costs little to operate and being spotted in roof house can make little money with small grosses; under $4,000 last week.

"Strange Interlude," John Golden (11st week) (D-900-$4.40). Capacity attendance continues; $16,000; only drama credited with that kind of trade; six performances weekly; O'Neill's nine-act play.

"The Grey Fox," Playhouse (3d week) (C-879-$3). Getting some coin but must improve to get into money rating; last week approximated $7,500.

"The High Road," Fulton (9th week) (C-914-$3.85). Class draw; excellent business since start at $18,000 claimed, though somewhat under capacity.

"The Ladder," Cort (107th week) (CD-1,094-$3). Final week for world's record flop; no flowers; "These Days" next week.

"The New Moon," Imperial (8th week) (O-1,400-$5.50). Potentially smash musical; reported off last week due to election; gross well over $37,000.

"The Three Musketeers," Lyric (35th week) (O-1,305-$6.60). Favorite operetta until "New Moon" arrived; reported about breaking even at $20,000; will probably improve this week and should last until New Year's.

"The War Song," National (7th week) (CD-1,161-$3). Protected by many theatre parties, business holds to fair proportions, gross last over $9,000.

"These Few Ashes," Both (2d week) capped by pre-election slow going; paced under $5,000 but management hopeful of sticking it over.

"This Thing Called Love," Bijou (8th week) (C-605-$3.85). Moderately paced show that may stick through autumn because of lower floor business; $7,000 estimated.

"This Year of Grace," Selwyn (1st week) (R-1,067-$6). Presented by Arch Selwyn and C. B. Cochran; London revue smash has Noel Coward and Beatrice Lillie heading cast; opens Wednesday (Nov. 7) at $22 top; first show at $7.70 top for front rows tonight (Wednesday).

"Tin Pan Alley," Biltmore (2d week) (CD-1,000-$3). Drama of Broadway, night life, gunplay; opened Nov. 1 with notices moderately favorable.

"Treasure Girl," Alvin (1st week) (M-1,387-$6.0). Presented by Aarons and Freedley; their second recent musical presentation (also have "Hold Everything" at Broadhurst); Gertrude Lawrence starred; opens Thursday (Nov. 8).

"Three Cheers," Globe (4th week) (M-1,416-$6.60). Off to flying start and ought to be cinch for long run; standee business in evenings; over $40,000.

"Ups-A-Daisy," Shubert (5th week) (M-1,395-$5.50). Performance revised Monday; William Kent out through misbehavior and Franker Wood in; business not what it should be; under $20,000.

"Vanities," Earl Carroll (14th week) (R-968-$7.70). Heavy musical competition has dropped pace here somewhat; claimed to be getting $35,000 and over, however.

"White Lilacs," Jolson's (9th week) (O-1,776-$5.50). Averaging around $20,000 with little variance; may be slightly profitable with aid of cut rates.

"Young Love," Masque (2d week) (CD-700-$3). Critics reversed those in Chicago, show liked; chances better indicated from now on; $8,000 first seven times.

Special Attractions—Little Theatres

"The Yellow Jacket," revived by Mr and Mrs. Charles Coburn; opens Wednesday at Coburn Theatre renamed from Daly's 63d Street.

"An Enemy of the People," revived at Walter Hampden's Monday.

"A Man With Red Hair," succeeded "When Crummles Played," Garrick; opens Thursday.

"The Dark Mirror," by Irving Stone presented at Cherry Lane Playhouse by Lennox Hill Players; opens Friday.

"The Unknown Warrior," Charles Hopkins; closed last Saturday; one week Civic Repertory, 14th Street; Eva Le Gallienne's company.

"The Final Balance," Provincetown

"Sun-Up," Lucille La Verne (Princess).

"Black Scandals," closed (Totten).

Shubert Contracts Restrict Players

All Shubert contracts issued now carry extra clauses for movie talker services by the talent, it is said. Shuberts' impending deal with Warner Brothers for the Vitaphone reproduction of Shubert productions may account for this. It also ties up the Shubert players either for Warners or to hold them away from other talker producers.

The clause restricts Shubert acts from rendering services for competitive talkers. There is no specific mention made of Vitaphone, but the understanding is that Shuberts would "release" a player only for a Vita production.

Cochran Revue Big In Balto. at $29,000

Baltimore, Nov. 6.

Arch Selwyn's importation of Cochran's "This Year of Grace," got off at the Maryland to the ritziest opening of the season. The top tariff was $4.00 and they paid it, and premiums at the hotels for choice locations. In seven performances—five nights and two matinees—the show grossed $29,000.

The Theatre Guild, playing the second of its five week subscription season at Ford's, opened to a bigger Monday than that of the first week, but failed to maintain the pace. The subscriptions insure a satisfactory season. First week, reported in these columns, at $19,000 was perhaps a little liberal. Second week eased off slightly. The Guild plays the second pair of weeks here late in November.

Colored Actor Engaged

Los Angeles, Nov. 6.

Stephen Fetchit, negro dancer and character actor, has been signed by Fox for five year contract.

"Gang War's" Quick Chi Exit; "Rita," Slump Proof, $40,000

Chicago, Nov. 6.

Politics shoved legit trade far below normal last week. Coupled with the opening of the Civic Opera season, even the high-steppers, save one, were 'way below previous week's grosses.

Of the three new attractions, one goes into the discard quick. "Gang War" (Majestic) suffered prompt disaster. "The Skull," while battered by the critics, showed life midweek, to the extent that a switch to the Princess was contemplated when "Interference" was marked for the Garrick, Nov. 11. This move was to be definitely determined on this week's gross. "5 o'Clock Girl" is only moderate at the Woods. A bad stage jam on the opening night sent the first nighters out in a bad humor.

Ziegfeld's "Rio Rita" weathered the marked general slump alone. There's no fear of "Rita" not holding capacity for at least six weeks more. "Rita" is Ziegfeld's strongest pull in Chicago in years.

"Manhattan Mary," runner-up, considers 11 weeks enough for big coin. "Golden Dawn" is listed to follow.

"Good News" was caught in the week's jam of the slowdown, but since plans are to hold this one in for the year's run momentary drop is of no consequence. The Selwyn hit stands out all the greater with the arrival and exit of powerful musical draw shows.

"My Maryland" went to about the smallest gross of the 10 weeks' stay, but the chances of the Great Northern piece climbing back are okay.

After 10 weeks of high pressure trade, "Command to Love" goes out at the end of the 12th week (Nov. 24), but a high gait has been maintained, although business was bad last week when the stands went panicky.

The force of the town's general slump was best checked at "Mary Dugan." Consecutive off-nights were marked in the balcony call. "Burlesque," which has been cutting good gross capers since the publicity campaign got under way, went downward in gross, but the inside feeling is that the Harris card will return to a normal $16,000 and higher.

Unlike New York, Chi isn't a box office bet on election day, and the managers believe no improvement will be forthcoming until the latter part of this week. With both "Command" and "Manhattan Mary" going out the 24th, and the uncertainty of three other attractions, it figures the town's legit calendar will face important changes to start off the new month's list, which will be shaped for the gala midseason trade.

Last Week's Estimates

"Volpone" (Blackstone, 2d and final week, 6th week for Theatre Guild). Except for the subscription list tickets, marked slowup, opera season's opening one reason. Figured $16,000 gross.

"Mary Dugan" (Adelphi, 11th week). Below average, but force of real demand kept it above $20,000.

"The Queen's Husband" (Cort, 8th week). Expected to run over the holidays. Approached $10,000.

"Command to Love" (Studebaker, 10th week). Recent slump caused definite decision to leave in two weeks. Was high-geared in gross-pulling for first six weeks. Reported around $14,000 gross.

"Burlesque" (Harris, 8th week). Rapid gain of three previous weeks halted for time being; sizing up as probable $14,000 gross. Expected to return to normal $16,000 after election.

"Five o'Clock Girl" (Woods, 2d week). Another opening night mishap backstage dulled edge of word-of-mouth plugging from first nighters. Caught in the town's general week's slump. Around $18,000 gross, if that.

"Gang War" (Majestic, 2d and final week). Out quick on trade below $5,000 gross.

"The Skull" (Garrick, 2d and final week). Spotty grosses after opening, spurting giving some hope. May be transferred to Princess, all depending on this week's grosses. Around $9,000.

"Good News" (Selwyn, 38th week). Politics entered here with others, slipping to little better than $21,000 but nothing alarming.

"My Maryland" (Great Northern, 10th week). Edge of big sales taken off here also with gross down to $23,000, but solid and one of the attractions due to come back.

"Manhattan Mary" (Grand, 9th week) Will cut it short two weeks hence. Highly successful engagement, holding the town's lead for six weeks in gross. Touched $30,000 even in the slump.

"Rio Rita" (Illinois, 4th week). About only attraction general slump didn't touch. Slam-banged to a fat $40,000, with tremendous orders ahead. Real smash of the season.

"Baby Cyclone" (Central, 2d week). Didn't figure better than $4,000.

Tyler's "Macbeth," in Philly, Disappoints

Philadelphia, Nov. 6.

All doubt as to the ability of a strong show to draw to the Erlanger were dissipated last week when Ziegfeld's "Rosalie," its first week in Philly, got about $44,000 at $4.40 top, $5.50 Saturday night.

The Erlanger had been a complete "bust" all season to date, playing pictures, return engagements of old shows and only one new legit offering ("Present Arms") which was a flop.

Considering how bad business has been here all season, it was surprising to find two shows last week asking $4.40. The other was George Tyler's "Macbeth" at the Broad Street. Talk about an upset—this one led the way. Mail orders gave every indication of another record such as "The Rivals" and "Trelawny" set for Tyler. When the show opened and the demand ceased. In fact, except for the matinees, attendance was far below expectations. On one night, less than 100 people in the orchestra. Advance sale prevented a complete rout, but gross on week reported at less than $13,000 with capacity figure probably $32,000 at this scale.

"Rainbow" did not get open until Tuesday night, and, of course, suffered thereby. The critics, admitting that the production was far from ready, nevertheless raved about the show's possibilities. Wednesday matinee was way off, but by the evening, trade improved, and thereafter every performance showed a distinct gain.

"Music in May," new operetta by the Shuberts, won great notices from some of the second-string critics, but hardly upheld by the second-thought comments Sunday, or by attendance during the week. The show is modeled closely after "The Student Prince," with a good score but a weak book. In first week, around $22,000.

An indication of just how bad business is in Philly is to be found in the fact that although the Theatre Guild has been highly successful in its subscription campaign, having almost reached $5,000, the advance box office sale has been very disappointing. Their initial offering at the Garrick this week is "The Guardsman" with "Arms and the Man" following in two weeks.

Other openings this week are "Polly," new Hammerstein musical show, at the Shubert, and "The Lady Lies," dramatic try-out, at the Walnut.

Next Monday brings "Dracula" to the Broad, Pauline Frederick in "The Scarlet Woman" to the Adelphi, and "The Right Girl" (formerly known as "The Queen's Taste") to the Chestnut Nov. 19. In addition to "Arms and the Man," there will be "The Beaux' Stratagem" at Erlanger and "And So to Bed" at Walnut. Nov. 26 will bring "Gang War" to the Lyric, and "Jim the Penman" to the Erlanger.

Estimates for Last Week

"Macbeth" (Broad, 2d week). George Tyler's ambitious revival looked like whirlwind with whale of mail order sale, but did not show a thing after it opened. $4.40 scale claimed.

Polly" (Shubert, 1st week). New Hammerstein musical show in for four weeks' run. "Treasure Girl," hit hard by musical competition, dropped to $24,000 in final week.

"The Guardsman" (Garrick, 1st week). Theatre Guild starting eight weeks' engagement here, two weeks for each play. Subscription campaign highly successful, but public advance sale poor.

"Music in May" (Forrest, 2d week). This operetta, touted as another "Student Prince," failed to show strength expected, although by no means a bust. This week will tell the tale. $22,000 reported.

"Mary Dugan" (Keith's, 3d week). Slipped some last week, and management using heavy advertising campaign. $18,000 to $19,000.

"The Lady Lies" (Walnut, 1st week). Two week booking for this try-out drama. "Grand Street Follies" pitiful last week at $6,000.

"Rainbow" (Chestnut, 2d week) Musical romance opened Tuesday Weak at start, but picked up steadily. "Right Girl" next Monday.

"Rosalie' (Erlanger, 2d week) Season's outstanding smash with $44,000 claimed at $4.40 top. May try to stay longer than three weeks planned.

"The Royal Family" (Lyric, 2d week). Showed strength, although some worry still expressed as to ability to hold up for four weeks. $17,000 looked very sweet.

"Congai" (Adelphi, 3d week). Dramatic try-out with Helen Menken not shown anything much here. $8,000 and $9,000.

Judge Impatient Over Requests in Mrs. Fendler's Victory on "Paradise"

One of the most noted plagiarism suits in the show business is being wound up with Justice McGoldrick's confirmation of Referee Saul J. Baron's award in favor of Mrs. Grace A. Fendler against Oliver Morosco and Richard Walton Tully. The latter were found guilty of plagiarizing Mrs. Fendler's play, "In Hawaii," with their own creation and production of "The Bird of Paradise."

Referee Baron's findings reduced to the financial equation, awards $781,891 in profits and royalties to Mrs. Fendler. Other valuable stock, screen and other rights become vested in Mrs. Fendler automatically.

Justice McGoldrick, with seeming impatience, denied Morosco and Tully's motion for an amendment of the report, opining that "not only does it appear that many of the objections have been determined by the Appellate Division . . . but that the alleged deductions which the defendant Tully seeks to make were never charged upon any books and were never urged until after the judgment had been rendered. Further, it is well settled that an infringer cannot be allowed against the true owner the value of his time while infringing. Settle final judgment after notice."

In other words, it wasn't until Tully, the accredited author of "The Bird of Paradise," had found himself a loser in the courts that he decided to make claims for deductions for services rendered, time expended, office expenses, etc.

Romance

There is considerable romance connected with the long protracted suit which has been almost 15 years in the courts. During that time, Mrs. Fendler's son, then a very young boy, prepared himself for the bar and went through law school in order that he might grow up to protect his mother legally. In true Horatio Alger fashion it came to pass, young Fendler, coming on from California, to work with William C. Rand, his mother's barrister.

Imposing legal counsel opposed the widow. House, Grossman & Vorhaus acted for Morosco, who, with Tully, produced the show, and Davies, Auerbach & Cornell, downtown law firm with which U. S. Attorney in New York, Charles H. Tuttle, was associated, acted for Tully. With Morosco and Tully, "The Bird of Paradise" was originally produced by the Espladian Producing Co. in September, 1911, in Los Angeles, and had James D. Phelan and Claus Spreckles, Jr., members of the holding corporation.

Mrs. Fendler did not copyright her play, "In Hawaii," until 1916. On this ground Morosco and Tully held that damages should be computed after that year. This would have brought the peak of the play's success into the background and yielded Mrs. Fendler comparatively little.

Disallowances

Saul J. Baron, New York attorney, who officiated as special referee, disallowed Tully's claim for $30,000 for his time spent during rehearsals; another $20,000 for traveling expenses incurred in connection with "The Bird of Paraside"; another $10,400 as salary to Tully's private secretary, also disallowed, as was still another claim for $33,042 for expenses in connection with Tully's New York office. Morosco petitioned for no credits or deductions.

Referee Baron computed that between September 12, 1914, and May 29, 1920, Tully's share of the profits was $237,711 and Morosco's, $118,855. In addition, Tully's royalties grossed $210,786. This brought Tully's gross income for profits and royalties on the "Bird" to $416,685, to which an additional surcharge of $191,675 was tacked on for legal interest at 6 per cent. Interest on Morosco's $119,855 gave Mrs. Fendler an additional $54,671.

Just how much the plaintiff can now collect becomes her immediate legal headache, considering the financial condition of both Tully and Morosco.

Rich Going to Coast

Allan Rich, legit producer, interested with Michael Kallesser in "Trial Marriage" leaves for the West Coast next week to engage in legit producing in San Francisco and Los Angeles.

CRITICS' STANDING

(Continued from page 1)

still doing the most they can to make Winchell famous by holding him out of their theatres, the kid still strives to review and he is replaced in the score while remaining with the Graphic. That tenure may be brief now with the report of the unhappy condition prevailing between Winchell and the Macfadden collection on the pink front.

Coleman is much more diligent nowadays. Besides which if Mr. Ervine can sleep off a play before writing it for a morning daily, there's no reason why the afternoon men shouldn't take vacations between their notices as well.

Another change to be started next week in the reviewing line is Gilbert Gabriel (Sun) moving over to Hearst's American by W. R. Hearst's express direction. Gabriel supplants Pierre deRohan on the American. Albeit that the present score reveals deRohan graces the closing position on the list with but 2 rights out of 16 tries, the fact remains that the American cut down deRohan's time margin from 11 until 11:45, making it almost a physical impossibility for a reviewer to turn in a proper notice of a play the same evening, even though the time limit did permit him to sit through the entire show. It's a problem on the American Gabriel may more easily solve. They probably will stretch it for Gil.

Hammond in Right

Percy Hammond (Herald Tribune), the in and outer of the score, stands fifth, likely a matter of total indifference to Perce who is reported to have renewed his contract with that paper. John Anderson (Journal), is seventh, notwithstanding Anderson is reported not to have received a single instruction on reviewing since joining the Hearst sheet. It's the same paper Winchell may land upon.

Five of the critics have kept their no opinion column clean thus far. No critic from the Telegram is tabulated, due to numerous changes of reviewers. Robert Garland will be included in the next.

Variety collectively does scant waist-bending with seven wrongs already achieved, but Pulaski (Ibee) is granted a bow on his personal percentage of .909 when correctly appraising nine flops and going wrong only on "By Request," a stumbling block to all of the daily men as well.

"YANKEE" $20,000 IN HUB; "COQUETTE" BIG

Boston, Nov. 6.

Despite politics and radio and without any special break in weather, business was better than since the beginning of the season in some instances and was fairly satisfactory all around.

The gross of $24,000 for "A Connecticut Yankee" at the Majestic was the highest recorded here this season.

Right behind was "The Red Robe," another musical, at the Shubert.

Of the non-musicals Helen Hayes in "Coquette" at the Wilbur, at $3 top, did very close to capacity, and was being talked about all over the town.

"By Request," the Nugent show at the Tremont for a couple of weeks, closed Saturday night after grossing $10,000 for the second week. This show did fairly good business although the house was not ideal for a show of this type.

The Tremont will be dark until Thursday when the road "Blackbirds" opens.

At the Hollis "The Bachelor Father," which has two more weeks at this house, continues strong at $16,000. This was $2,000 under that of the previous week but still good business.

"The Silent House" is finishing up this week at the Plymouth, where it was transferred from the Majestic. It did not find the going so good after the shift. William Hodge in "Straight Thru the Door" is booked for three weeks starting next week.

The booking of "The Ladder" into the Boston Opera House, biggest legit, for next Monday, has attracted attention. The house is to be scaled at $1 top.

Last Week's Estimates

"A Connecticut Yankee" (Majestic, 2d week). Broke the $20,000 gross jinx which has had the town for several weeks by grossing $24,000, the best business either a musical or a dramatic has done here this season. Good advance and looks especially strong.

"The Red Robe" (Shubert, 2d week). Opened first week fairly good at $20,000. Up against strong opposition in "A Connecticut Yankee," practically next door.

"Coquette" (Wilbur, 2d week). Did exceptional business the first week with $18,000. Wilbur is one of the small houses in town and at a $3 top this means that the show played to practical capacity during the entire week.

"Silent House" (Plymouth, last week). Has about run out its string, breaking to $9,000.

"Bachelor Father" (Hollis, last two weeks). Has been a strong performer here doing $16,000 last week, $2,000 under the week before, but in the big money.

"Blackbirds" (Tremont, first week). Did not open until Thursday night. In final week. "By Request" did $10,000 in house not quite adapted to it.

Laughing Show Sunday Night for Greenroom Club's Final Blow-Off

After 27 years the Greenroom Club will bow out for all time Sunday night, Nov. 11, with a laughing show in its clubrooms at 19 West 48th street.

The blow off sees a membership of show people, numbering around 400 currently, with a majority of professionals.

An intebtedness of $25,000, leaving the club hopelessly entangled financially, is the prime factor in the abandonment of one of the city's oldest theatrical social clubs. The club has been carrying a deficit of $11,000 in its financial statement for some time, and this is a contributing factor to the smash.

Following the wake and the pay off of about six weeks' back salary to employes Sunday evening, the Greenroom Club charter will be "killed" and the name become but a memory.

The club's peak membership in the past was about 500; its low mark, 350. Present prompter or president is Paul Meyer.

For several years the Greenroomers held a series of weekly affairs in its rooms. They drew considerable attention. During the season as a rule a special performance night was also held in a theatre.

Many of the professional members, claimed as active, are said to have fallen behind in dues, owing to non-engagements for extended periods on the legit stage.

A division of opinion has been reported rife in the membership for some time over the deficit and its cause. The report now is the Greenroomers prefer to abandon the club without again referring to its money losses.

FRISCO GROSSES

San Francisco, Nov. 6.

Bottom dropped out of the town for legits last week. The epidemic of grippe cut in heavily.

Estimates for Last Week

Curran—"Good News," 7th week. Dropped to a scant $12,000. No profit. One more to go.

Geary—"The Squall" (1st week). Fairly. Around $10,000.

Capitol—"Kongo." Around $9,500 2d week; not near danger line.

Columbia—"Happy Days." Flop locally. Folds up Saturday. First week about $8,700.

Alcazar—"In Love With Love." Dale Winter and Henry Duffy featured. $4,000. Satisfactory.

President — "Daddies." Started slipping two weeks ago. Ends Saturday. 8th week, $3,200.

Green St.—"Easy for Zee Zee." Low operating cost. At $1,800, not bad.

"HEADIN' SOUTH" KEEPS ON

Reports reaching New York last week had the McIntyre and Heath show closing its road tour. This proved erroneous as their "Headin' South" follows its present Cleveland date by opening in Chicago Nov. 11.

Pre-Election Opposition Interest Made B'way Trade Listless Last W'k

7 SHOWS OUT

Seven attractions listed off Broadway's list, three having abruptly stopped last Saturday.

"Americana" presented by J. P. McEvoy was taken off after playing five days to light business at the Mansfield. The supposed reason for the rapid withdrawal is the sale of the attraction to Roger Wolfe Kahn.

AMERICANA
Opened Oct. 30. Garland (Telegram) stated: "Misses the mark six times out of seven," and Winchell (Graphic) opined: "Not a good show."

"The Ladder" presented by the United Actors, Inc., but with the actual backing of Edgar B. Davis a millionaire, closes at the Cort, after flopping around Broadway for 107 weeks. It played the Mansfield, Waldorf, Lyric, Belmont and the Cort two different periods, all houses being rented. Was continued as a hobby, costing the backer about $1,500,000.

THE LADDER
Opened Oct. 22, 1926. Winchell (Graphic) applied the label: "an anaesthetic." Variety (Rush) thought it "thoroughly wholesome," but doubted its staying powers.

"Cross My Heart" presented at the Knickerbocker by Sammy Lee will go on the road after Saturday, having played eight weeks. The show was highly regarded out of town but never recovered from a poor premiere performance here. Takings were claimed high at $20,000 but slipped to $15,000 or less, unprofitable for a musical comedy.

CROSS MY HEART
Opened Sept. 17. Ervine (World), "yawned and yawned through long, dismal piece." Winchell (Graphic), on the other side of the fence, found "merry show, packed with charming ladies, affable entertainers."
Variety (Ibee) said: "does not impress as strong enough to stand up against Broadway competition."

"The Unknown Warrior" presented at the Charles Hopkins by the latter was taken off Saturday, playing but one week. It was regarded as having no chance by nearly all the critics.

THE UNKNOWN WARRIOR
Opened Oct. 29. Littell (Post) expressed the general boredoom when stating: "pretty hard to bear."
Variety (Ibee) said: "too limited to last."

"Straight Thru the Door" presented by the Shuberts at the 49th Street goes out this week-end, staying six weeks. That is considerably under normal for a William Hodge play. Gross high at $7,000, average less.

STRAIGHT THRU THE DOOR
Opened Oct. 4. Osborn (Eve. World) only first stringer to review it, thought star's (William Hodge) following insured a run.
Variety (Abel) thought so, too.

"Black Scandals" which tried the Totten went out in quick eclipse last Saturday.

"Possession" presented by Edgar Selwyn will be closed at Henry Miller's Saturday, playing six weeks. It opened at the Booth. Average grosses $8,000 weekly but hardly enough.

POSSESSION
Opened Oct. 2. Garland (Telegram) termed it "fair to middling," majority opinion.
Variety (Land) wrote: "guess is against sticking 12 weeks."

It was like the week before Christmas on Broadway last week, as regards business. Closing period of the presidential election campaign and so far as New Yorkers were concerned their interest centered on the contest.

"To many free shows" was the way showmen put it in explaining the sharp drop in grosses. The Movietone election campaign in Times Square was duplicated in outlying centers. But radio got chief attendance.

The season has been distinctly backward anyway. From this week on it should pick up, provided it is going to be anywhere near normal.

Last week's eight new productions did not get the best of the breaks. "Hello Everybody" at the Casino got about $18,000, and is claimed to have a chance, though capacity is twice that mark; "Americana" got panned at the Mansfield and was taken off suddenly, possibly resuming later; "Young Love" was favorably received at the Masque, $8,000 in seven performances and may click; "These Few Ashes" started weakly at the Booth; so did "Crashing Through" at the Republic; "Tin Pan Alley" at the Biltmore started late in the week, fairly well received; "The Unknown Warrior" was taken off in its first week at the Charles Hopkins; "Revolt" got a good enough press break but little trade at the Vanderbilt; "Girl Trouble" at the Belmont, around $5,000 for its first full week.

"Crackers," $43,000

"Show Boat," along with the field, was affected but held number one spot on the list, $45,000 estimated; Animal Crackers" jumped to second position, over $43,000; "Scandals" a bit less; "Three Cheers," capacity, over $40,000; "The New Moon" off somewhat, around $37,000; "Vanities" about $35,000; "Three Musketeers," about $30,000; "Hold Everything," $26,000; "Rain or Shine," "Billie" and "Good Boy," $25,000; "Good News," "White Lilacs," $20,000; "Ups-a-Daisy," a bit less; "Blackbirds," $18,500; "Luckee Girl," $15,000; "Just a Minute," $13,000.

"Front Page" dropped about $1,000 from the previous week but was easily out in front at $21,500; "Paris" eased off too, $19,500; "The High Road," "$18,000; "Strange Interlude," $16,000; "Mr. Moneypenny" picked up, $15,000; "Faust," $13,500; "Machinal," "Jarnegan" and "Diamond Lil," $12,000; "Night Hostess" and "The War Song" over $9,000; "Courage" picked up to $10,000; "Little Accident," over that mark; "The Grey Fox," "Jealousy," "Olympia," $8,000; "So This Is Love," $7,500; "Gods of the Lightning," $5,500; "Exceeding Small," $4,000 and so on.

In addition to "Americana" and "The Unknown Warrior," the closing list includes "Cross My Heart," which goes on tour from the Knickerbocker this week; "Straight Thru the Door," which leaves the 49th Street; "The Ladder," which finally quits; "These Days," following in at the Cort next week; "Possession," stopping at the Miller, and "Black Scandals," which piped down at the Totten. Only three premieres carded for next week, the others being "The Squealer" at the Forrest and "Tonight at Twelve," Hudson.

Los Angeles Grosses

Los Angeles, Nov. 6.

"The Royal Family" opening at the Belasco got $14,500 and looks likely for nice engagement. "The Marriage Bed," third week at Mayan, reported $13,800. Management claims show badly underestimated by Variety last week.

Guy Bates Post opening at the Biltmore with "The Play's the Thing" not so forte at $4,700. "On Approval," at Vine Street, grossed $6,500 on sixth week.

"The Desert Song" is tearing off a good run at the Majestic. Down to $8,300, but that's for the 21st week. "Shannons of Broadway," El Capitan, fourth week, $5,600. "Best People" exited at Hollywood Playhouse with $4,900. "Wooden Kimona" at President, $4,300.

Harry McNaughton Picking

Harry McNaughton, who closed in "By Request," will be inducted into Metro-Goldwyn-Mayer's talkers. The contract needs but to be signed.

Meanwhile, he anticipates a run with "Polly."

Plays on Broadway

REVOLT

William Powell presents a play by Harry Wagstaff Gribble, at the Vanderbilt theatre, Oct. 31; $3.30 top.

Faith.....Charlotte Dennision
Hope.....Elizabeth Allen
Charity.....Eunice Stoddard
Rev. Barnabas Ford.....Hugh Buckler
Mrs. Pasteel.....Helene Lackaye
Edna.....Anita Fugazy
Paul.....Ackland Powell
Sol Rosenbloom.....Elliott Rothe
Dr. Salter.....A. G. Andrews
Rev. John Hammond.....Paul Guilfoyle

This is a sincere and worthy endeavor which will get no money.

The plot deals with a fundamentalist fanatic, a preacher, who tries to raise his three daughters according to the gospel he preaches and he, himself, earnestly lives. But the spirit of the times beats him and drives him, in the end, to take his life after he has lost his pulpit, the support of his intimates and the affection of his family.

Far more honest and upright than the stage version of "Elmer Gantry," this play is not lacking in fire and motion. Clean as a whistle, it still has an undercurrent of sex and youth, though this element is not featured. The audience enjoys every breath of it, and in the second act, when the girl evangelist goes into her hysteria, the effect is intensely thrilling.

That scene is written, directed and acted with as profound skill as any on the living stage of today. The little mountebank who thinks she is inspired, but who is really under a sort of hypnosis swayed by her wowser mother, is a ringing and real human as essayed by Anita Fugazy, a serious and beautiful youngster. To her and Elizabeth Allen, the foremost rebel of the minister's daughters, go the feminine acting honors. Hugh Buckler, as the preacher, gives the outstanding performance of the cast with a difficult role played with consistency and power.

Harry Wagstaff Gribble, veteran fellow of letters, has done a grand job here, but unfortunately, selected a theme which is not box office. Religion gets across only when it is spectacular in the extreme and even then is precarious. The churches, themselves, with the real goods have a hard time getting houses at give-what-you-like rates; so the theatres, at regular prices, can hardly outcompete the genuine works.

Had the same problem been presented with the father a lay crank instead of a frocked gospelmonger, the reaction would have been far more happy for the financial department. Mixing the word of God into it clouds and confuses the issue, which is essentially puritanism versus flapperism, and not Christianity versus liberalism. At least, that is the issue of the play, no matter what Mr. Gribble had in mind to demonstrate.

There appears to be some sympathetic if not financial liaison between the producer and the theatre management, so this opus may linger on a while. Otherwise it would scarcely live at the Vanderbilt more than a fortnight, and at best, can hardly see December there.

Lait.

YOUNG LOVE

Kenneth Macgowan and Sidney Ross present Samson Raphaelson's three-act comedy (two sets), staged by George Cukor. Settings by Watson Barrett. Opened Oct. 30 at the Theatre Masque, N. Y., $3 top.

Fay Hilary.....Dorothy Gish
David Hallowell.....Tom Douglas
Peter Bird.....James Rennie
Nancy Bird.....Catherine Willard

Having a cast of four, the gag that this should be twice as good as "Jealousy" (two characters) doesn't go. Even with the advantage of numbers, the tempo of "Young Love" is tedious and doesn't make for sturdy stage fare. While Miss Gish and Rennie are names, and young Tom Douglas, too, enjoys a certain vogue, the combination of cast, moderate nut and the title will not offset the thinness and the talkiness of Raphaelson's play.

Author of "The Jazz Singer," delving into sociological exposition, has skirted a theme upon which Saxon Kling, in "Crashing Through," dwelt upon only one evening preceding this premiere. It is modern youth's problem with true love, how to preserve it, how to insure its longevity, how to forestall the sham of a jaded mated existence with its two-timing, double-dealing and matrimonial cheating; how to circumvent the inevitable divorce courts which seems to be the fate of the larger percentage; how lots of other things which an overly serious-minded Fay Hilary, with unnatural introspection, wants to determine for herself.

So, after spending the night with David Hallowell (Tom Douglas), and the righteous and forthright young man proposing marriage, Fay (Miss Gish) still is uncertain about it all. She proposes another boudoir test with a married couple acquaintance, and Peter Bird, as would any average male, goes through with the young girl's proposition. They spend the night in his studio. Mrs. Bird is supposed to be indulging in a kindred foray with young David, but the latter doesn't even broach the idea to his friend's wife and doesn't think that Fay will have the gumption to go through with it on her own.

It all finishes with young love vaguely triumphant over something or other, leaving an audience uncertain what it's all about. One thing is certain: biological details of the mating call were not spared.

Raphaelson, as did Saxon Kling in the other play, senses that modernistic standards among the younger married or about-to-be-married set present an ultra-modern problem all its own; that somehow or another the yesteryear sanctity of the marital relationship is threatened by some new-fangled trend of thought. From this a good stage cross-section of things may yet eventuate, but not as handled by Raphaelson.

"Young Love" gropes for something that appears to be beyond its own depth. It is talky and aimless and as stage fare misses out completely.

Abel.

HELLO YOURSELF

George Choos' musical comedy featuring Waring's Pennsylvanians. Book by Walter DeLeon; lyrics by Leo Robin and music by Richard Myers. Clarke Silvernail staged; Dave Gould put on the dances; costumes by Charles LeMaire; Paul Yartin musical director. In two acts and nine scenes at the Casino, N. Y., starting Oct. 30; $5.50 top.

"Speed" Warren.....Blaine Cordner
Polly.....Evelyn Nair
Nell.....Betty Reddick
"Scotty"......"Scotty" Bates
Sue Swift.....Dorothy Lee
Isabel Manning.....Peggy Hoover
Professor Sutton.....William Robertson
Chet.....Joseph Fay
Bobby Short.....Al Sexton
Mrs. MacLauren.....Lucy Monroe
Kate Stevens.....Edythe Maye
"Big" Bertha.....Helen Goodhue
Cicero.....George Haggerty
"Tub" Washburn.....Al Nord
Fred.....Fred Waring
Dale Hartley.....Ruth Sennott
Duke.....Walter Reddick
Nimble Westleyans—Jimmy Ray, The Reddicks.

Fred Waring's Orchestra

Between this musical and "Just a Minute," opinions by Philadelphia and Boston audiences seem to be at variance with the Broadway standard of musical comedy divertissement, for "Hello Yourself" is not the smash anticipated nor the "another 'Good News'." The business the Choos entry enjoyed in Philly simmers down to having been more of a tribute to Waring's Pennsylvanians. Collegiate band is Philly's own and a tremendous favorite throughout Pennsylvania, and, of course, the collegiate motif of the libretto made it perfect from that point of view.

While "Hello Yourself" is a speedy dance show, that's about all it has outside of the Waring band. Had Choos chosen to sink a little more into production as to material, and particularly to talent, the future might not be so uncertain.

"Hello Yourself" is shy on book, its music uninspired, and its cast weak. Whether a band that has been around in the picture and vaude houses can carry a musical at $5.50 is the box office problem. Waring is too greatly handicapped by the general structure to accomplish what appears to be almost an impossibility.

Show is without talent and, outside of the band, two minor people click off the hits. One is Dorothy Lee, a flip co-ed, who looks, acts and dresses like a John Held, Jr., cartoon. The other is a hoofing specialist, who with an eccentric in "He Man," wowed. That and the Waring bunch is about all you remember from "Hello Yourself."

Dave Gould, who staged the dances, deserves individual credit on the creative end. His pep and speed on routines created a reasonable doubt about the merits of the musical in the first act. That's the good half although lacking the necessary wallop. Second act lets down too much to make any difference. Waring's Pennsylvanians, however, at close to 11, scored with a 20-minute specialty. A flashlight effect, similar to their "Dancing Tambourines" routine, cinched it.

Band was novelly introduced in cap and gown and diplomas made of hardwood substance which were employed for an effective concerted routine with the diplomas tapped on the university cap.

Plot is basically awry. Since time immemorial, the campus and football have been closely linked in the popular mind. No amount of otherwise faithful exposition will reconcile the masses to anything else but the usual "for dear old Rutgers," or something of kindred pattern. We all know it's hooey but it's as institutional in the American mind as chewing gum, and without that athletic competition the color and the sparkle of undergraduate existence is unappealing to the masses. The screen has made its Hollywood collegiates run seven thousand miles for the winning touchdown in the last few minutes of play, but they want it over and over again.

Few witnessers will be concerned with the no-gambling edict in Westley about which the co-educational student body makes so much fuss. Along with this plot there is a play competition and the heroine, whose father is a Broadway producer, works herself into a frenzy getting her boy friend's play produced by her sire.

No comedy to speak of excepting for the familiar small time hokum between "Big Bertha," an Amazonian co-ed, molesting Cicero, the diminutive student. For the rest the juvs and the ingenues might be okay for flash acts but not for $5.50. The one score possibility, "You've Got a Way With You," is plugged and plugged. "True Blue" was distinguished by Fred Waring and his boys' presentation on the staging end, with megaphones, vocal interludes, etc.

Shuberts are said to be interested with Choos on the production. This may mean a break on house terms at the Casino. An eight week buy will further help, but "Hello Yourself" has too much sturdier competition on the street to survive as a success.

Abel.

Shows in Rehearsal

"Jingles" (C. B. Dillingham).
"The Barn" (George M. Cohan).
"The Comeback" (Wm. A. Brady).
"Cafe De Danse" (Ben Bernie).
"Mimi" (David Belasco).
"Bare Facts" (Kathleen Kirkwood).
"The Joy Peddler" (I. R. Franklyn).
"Improvisations in June" (Civic Repertory).
"Queen of Sheba" (M. Mindlin).
"The Last Lover" (Edgar Selwyn).
"Honest Thievery" (Hartley Productions, Inc.).
"Fastidious Lover" (E. Ray Goetz).

THESE FEW ASHES

Shaw-Nathan Productions, Inc., presents this comedy by Leonard Ide. Staged by Clifford Brooke. Settings by Woodman Thompson. In three acts, prolog and epilog. At Booth, Oct. 30, $3 top.

Mme. DeSeguin.....Ellis Baker
Elsa VonGlahn.....Henrietta Goodwin
Oki.....Goo Chong
Edith Major.....Natalie Schafer
Olga Bukarov.....Leni Stengel
John Whitney.....Wallis Clark
Kenneth Vail.....Hugh Sinclair
Marcel Bonnard.....Georges Romain
Pierre DeSeguin.....Ralph J. Locke
Victor DePrees.....James Meighan

A frothy trifle in the French manner, directed at smart patronage, calling for a single set and moderate in cast outlay. Small expense and good spot at the Booth ought to carry it along comfortably for six weeks or so to establish it for stock, where it looks like a valuable piece of property.

Chances greatly against any important money on Broadway. Production is without brilliancy and no Frenchy comedy has achieved long run hit proportions in a generation. It has been tried with better plays and infinitely better casts and the net result always has been the same. In and out existence for brief span and then stock.

"These Few Ashes" has one act that would make a great playlet just as it stands for a suave comedian, the sort of role the late Arnold Daly would have revelled in. Here it makes a highlight in what is otherwise a spotty performance.

Play is really a trio of spicy episodes hung on a central thread, each episode having to do with a separate romantic adventure of the hero. If they all had the effervescent quality of the second act, it would be an exhilarating evening. One is a forced and false intrigue with a lady gambler and the other is a mushy, sentimental affair. They take the edge off the really amusing incident that is the play's main support.

Scene is in St. Moritz where young Englishman invites a frivolous young French married woman to luncheon. She is pursued by the husband, described as insanely jealous. You expect blackmail. Instead the husband is only anxious to reconcile his wife and her lover, so that he (the husband) may be free to pursue his own fancy in petticoats. This intricate situation is deftly unfolded for chuckles galore and is a gem.

Scheme of the whole play employs the movie flash-back. At the opening four ladies of the hero's acquaintance gather in the flat to mourn over his supposed demise. On a center table his Jap servant has placed the urn supposed to hold his ashes. All the girls demand its custody. In presenting their claims the stage goes dark and that particular femme's claim is presented in stage action.

First is a woman gambler who has trimmed him and plans to trim him further. Long and laborious scene that misses completely. Then the episode of the French wife for half an hour of unalloyed high comedy. Third sentimental episode with strange girl who fell for him so hard at first sight she makes her entrance to the breakfast table from the bedroom. Finally a flirtatious baroness who in reality is a collector of bad debts retained by the hero's creditors.

In the end the supposed death of the hero was merely a ruse to outwit the same creditors and the girl of the breakfast episode is principal for the romantic clinch.

In the cast there is only one player who has the very special knack of creating bland and debonair comedy scenes. He is Ralph J. Locke, who makes the French husband a brilliant frolic. Hugh Sinclair, an intensely British actor, is sadly out of his element as the English Don Juan.

The women are all pretty and vivacious, painstaking but without spontaneity. The Jap servant in a long and important role conveys the impression that all the naturalness that Japanese type players have has been coached out of him. Result a stiff and uninspired performance all around into which Locke's single scene comes as an enlivening spark.

Rush.

THE FINAL BALANCE

Drama in four acts by David Pinski. At the Provincetown Playhouse, Oct. 31, by Provincetown Players. Staged by Theodore Viehman, settings by Mordecai Gorelik.

Laborer.....Lionel J. Stander
Merchant's Wife.....Mary Michael
Merchant.....E. J. Ballentine
Roomer.....Berne Lenrow
Roomer's Wife.....Emily Graham
Moneylender.....William Franklin
First Agent.....Edward Gruber
Second Agent.....Lee Winter
Third Agent.....George F. Shoemaker
Fourth Agent.....Samuel S. Bonnell
Minister.....Samuel S. Bonnell
Mayor.....Warren Winslow
Cousin.....Virginia Dale
Water Carrier.....Alfred D. Brown

People of the Town

David Pinski, heretofore identified with modern Yiddish drama, steps out in this experimental theatre as an American dramatist, choosing as his subject universal insanity and hammering home his points with repetitious monotony. The play is never gripping or convincing. Played with such deadly seriousness that at times it appears ludicrous.

Described as a tragi-comedy with the action taking place anywhere, at any time, the play concerns a wealthy man's search for spiritual truth and happiness through the command of power. Its construction is a twisting of the old adage that those things can't be bought at any price but must be developed from within.

A merchant grown weary from dollar chasing and harassed by a nagging wife, schemes to be rid of her with a neighbor's wife the object. He figures if corraling a large amount of money he can ditch one dame and win the other.

In a dream his dead mother tells him that everybody who eats bread made from new flour will go crazy and that the only cure for the plague is bread baked with old flour. He proceeds to corner the market on last year's crop of wheat.

As his dream comes true and everybody goes nuts, he grows wealthy selling the old flour at exorbitant prices.

Feeding his wife and money lender partner a piece of new bread he is rid of them and finally master of the town when his curative flour is exhausted.

Despite his power he is unable to attain his heart's desire, the neighbor's wife, who loves her husband and says so in half a dozen pretty speeches.

With everybody raving mad and his dreams of power proving empty, the merchant decides that it's all a fake or a frameup and makes his final exit carrying a rope, with the intent of giving himself the works.

Edward J. Ballentine as the merchant and Mary Michael as his wife, deliver strenuous performances, handling their difficult assignments in neat fashion. No comic relief in this so-called tragi-comedy. Its appeal is limited to subscription playgoers who want their drama on the artistic, socialistic, or symbolistic half shell.

The Eternal Mother

(YIDDISH)

Melodrama in three acts and four scenes presented by Lucy and Micha Gehrman. Written by Harry Kalmonovitch. Directed by Micha Gehrman. Starring Lucy and Micha Gehrman. Lyrics by Israel Rosenberg. Music by Harry Lubin. At Yiddish Folks theatre, New York, Nov. 3. $2.50 top.

Frieda Blumberg.....Lucy Gehrman
Schlome Fradkin.....Yudel Dubinsky
Faige Malke.....Minnie Birnbaum
Abraham Guzik.....Mnashe Skulnick
Nathan Rosenberg.....Micha Gehrman
Simon Stern.....Wolff Goldfadden
Julius.....Luther Adler
Beatrice.....Leah Rosenzweig
Later.....Julia Adler
Maxie.....Sam Gold
Later.....Zvee Scoler
Minnie.....Gertrude Krause
Later.....Helen Bley

This is a play characterized by curiously striking phenomena. It is not a good play; an incapable star hogs the stage with a continuous exhibition of delirium tremens intended as dramatic art, and while there are two or three good players, their efforts are overshadowed by the flood of improperly cast and directed members of the company. Yet it establishes good entertainment as far as the Yiddish trade is concerned. It should do well even if not for long.

The production is merely a bizarre, hysterical bid for tears. But for its limited appeal it might be called hokum. It strikes home every other row. Not a sensible or a cleverly directed appeal to the emotions, yet still an appeal, and as such makes some people feel obliged to lament over the now generally known misfortunes of the average mother.

The redeeming bit is the boob portrayal of Abe Guzik (Mnashe Skulnick). While Lucy Gehrman was having convulsions, unnecessarily, it seemed, Skulnick was convulsing the house with laughter.

Skulnick, from his performance in this show, looms as a potential star in the Yiddish firmament. His comedy is universal and sure-fire, because it isn't in the lines but in his irresistible faculty for mimicry. Skulnick hasn't a smart line during the entire period, but, as he repeats so often, "'tsnatting," he'd be just as funny dumb and in any language.

The play deals with the question of a mother's wisdom in sacrificing her life for her children. It is a promising subject for a Yiddish theatre, but the play and staging need propping.

Story of a widow who wouldn't remarry because of the fear she might not be able to bring up her three children properly. The ingratitude of the children when grown up is intended as an example which is not quite as broadly realistic as intended.

To bolster attendance the management is running a contest offering cash prizes for the best letters answering the query, "Should a mother sacrifice herself for her children?"

The house now occupied by the Gerhmans was formerly the Yiddish Art theatre, in which Maurice Schwartz, Otto Kahn and a few other art theatre devotees split losses to the extent of approximately $65,000 last season, necessitating the removal of Schwartz's artistic manifestations to Fox's City, on 14th street.

Under the present management, with a policy of popular plays, the house may recover somewhat. This trend is already exhibiting itself slightly in the kind of patronage it is drawing, the typical Yiddish theatregoers. Aisle tourists were largely in evidence Saturday night, peanut bags and soda bottles accompanying.

Mori.

TIN PAN ALLEY

Henry Lang and Henry B. Forbes (Lang-Forbes Corp.) production of three-act melodrama (five scenes) by Hugh Stanislaus Stange. Staged by Lester Lonergan; settings by Yellenti. Opened Nov. 1 at the Biltmore, N. Y. $3.85 top.

Peggy Loree.....Constance McKay
Pete.....Herbert Heywood
Tony Costero.....Curtis Karpe
"Rio Rita" Girls.....Grace Walsh, Mildred Waterbury
Escorts.....Arnold Goodrow, Henry Hammond
Isadore Marks.....Ben Welden
Ruthia Day.....Marcia Manning
Jill O'Dare.....Claudette Colbert
Joe Prividi.....John Wray
Charlie Roseberg.....Manuel Alexander
Fred Moran.....Norman Foster
Johnny Dolan.....Edgar Nelson
Dumb Dora.....Charlotte Hunt
Rialto Rounders.....Ward Argo, William Truda
Gyp.....Horbert Harwood
Small Timers.....Claire Farrell, Marion Waters, Arthur Gaby, Melvin Leewood
Billie.....Sara Floyd
Georgie Dunn.....Ramon Racomar
Nick.....Irving Sklar
Wop.....Walter Powers
Jake.....David Manning
Bull.....William Nally
Brakeman.....John O. Hewitt
Suburbanites.....Marie Preston, Marian Florance, Arline Lloyd, Florence Cornell, John Graham, Alton Hamilton
Conductor.....George M. Lloyd
Old Lady.....Dorothy Farnum
Her Son.....Roger Bacon
Three Jolly Good Fellows.....George Bleasdale, John Abrams, Richard Finley
Porters.....Donald Wynne, Donald Lashley
Mr. and Mrs.....Mortimer Hunt, Marjorie Hubert
Sgt. Dillon.....William A. Norton
Detective Hogan.....George Rogers
Telephone "Troublehunter"..Samuel Levine

"Tin Pan Alley" is a misnomer for this opus of the nite clubs. It's another of the "Broadway"-"Nite Hostess" series with its rum and dope smuggling machinations, underworld sinisterness, guerilla murderers, melodramatic detectives, a virtuously loyal heroine, a sympathetic tramp songwriter (hence the title) and the other ingredients. Following the Phil Dunning plays, "Tin Pan Alley," in theme, must necessarily suffer comparison. Had it preceded "Broadway" it would have rated well, although that smash meller would have been able to do something which "Tin Pan Alley" cannot—follow its predecessor.

Like "Broadway," most of the action transpires in a nite club anteroom. Three of the five scenes take place in the Footlight Club, a cover charge oasis and a theatrical rendezvous which is one of a string controlled by Joe Prividi, a Volsteadian opportunist hailing from Chicago.

The show is a hodge-podge of lots of things. That Grand Central Terminal scene is reminiscent of the daylight holdup in "Crime." Instead, here, a quartet of Prividi's crack murderers lay for Fred Moran but even they, being the pride of the

(Continued on page 54)

On November Fourth, Nineteen Hundred and Seven, I signed my first song contract. I do not want this Twenty-First Anniversary to go by without a word of greeting and gratitude to good friends in the profession and music trades who have made these years pleasant ones.

Wherever you are, I hereby tender my heart-felt thanks to you.

Sincerely and gratefully,

GUS KAHN

The New York "World"

First Commends

Jimmy Ray

"A magnificent eccentric dance," said the "World."

The "Telegram" said: "Especially good."

"A shivering India rubber lad, Jimmy Ray, who can be graceful on four or five different parts of the stage simultaneously," said "The News."

JIMMY RAY
"Hello Yourself"
Casino, New York

The "Times" said: "Jimmy Ray was an excellent imitation of what must have been the movement of the serpent when, still without guile, it's progression was erect."

"Occasional eccentric dances which hold the foreground of the stage—commend themselves — particularly the work of one Jimmy Ray."

That's the "Herald."

Also individual praise in "Graphic," "Journal," etc.

JIMMY RAY

Thanks to

Wm. Morris Agency

"Take the Air" Cold; Mahoney Matter Pends

Although there were reports last week that "Take the Air" would be taken over by the Shuberts and resume on the road, with Will Mahoney, the show appears to be cold. Charges against the actor made to Equity by Gene Buck, are yet to be disposed off. Last week with a chance of settlement, the matter was postponed.

When complaint was made, Equity suggested that Mahoney continue until his differences with Buck could be arbitrated, which his contract provides for. Whatever charges there are will probably not be considered by the Council because of the financial angle to the contract breach, Mahoney claiming about $11,000 back salary. His further agreement to continue on a percentage appears to have been verbal only. It was intimated that Equity would recommend the case be placed in arbitration, though it involves a large sum.

Buck did not attempt to restrain Mahoney from opening for Keith's at Syracuse last Thursday, saying a settlement was still likely at the time. He may attempt to proceed against the comedian in other stands. Buck declares he will sue Mahoney for $200,000 damages.

Bradbury, 71, Marrying

Los Angeles, Nov. 6.

James Bradbury, Sr., 71-year-old screen actor, will marry Grace Saunders, 40, Nov. 8.

James Bradbury, Jr., also in pictures, is about the same age as his step-mother-to-be.

Shuberts in on "Minute"

"Just a Minute," produced by Phil Morris and Harry Green, is understood to have been taken over by the Shuberts, with the presenters retaining an interest.

The show opened at the Ambassador, New York, recently and will continue there for the time being. It was handicapped at the start by a ragged first night, caused principally because the production could not be properly set on the house's triangular stage.

John Halliday Better

John Halliday, whose illness early last week caused the Monday night performance of "Jealousy" to be called off at Maxine Elliott's, is reported recovered.

During the week he suffered considerably, but physicians pronounced him in excellent condition by Saturday. He appeared at all performances after Monday.

"Jealousy" is a two-person cast, Halliday playing opposite Fay Bainter.

"Way Out," Out Now

"The Way Out" folded last week after a two-week out of town try-out and will be permanently scrapped.

It was the second bust for the piece.

Violet Heming's Short

Violet Heming, in "This Thing Called Love," has been engaged for a Fox two-reel dramatic talker.

It goes into production at the New York studio next week.

FRED MARCH IN FILMS

Los Angeles, Nov. 6.

Frederick March, from legit, has a five year contract with Paramount, after appearing in "The Dummy," a dialog picture. March is playing nights with "The Royal Family" at the Belasco.

John Cromwell, another Paramount recruit from legit, has a part in "The Dummy" but will eschew acting Dec. 3 to take a try at directing talkers.

STOCK ASS'N SESSIONS

A convention of the stock members of the Theatrical Stock Managers' Association in the eastern district will be held in the Hotel Lincoln, N. Y., Dec. 17.

The western section will meet later in Chicago, called by Frank Gazzolo.

Ian Keith Stock Guest

Ian Keith, following close of "The Command Performance," is to play two weeks as guest star with the new Orpheum theatre stock, Kansas City, opening Nov. 11.

Critics, Old and New

Gilbert Gabriel started on The American Monday. Salary is to be $20,000 annually, it is understood, instead of the $18,000 at first reported. He is on a three-year contract.

Two other critics started on new papers Monday. One was Richard Lockridge, who succeeds Gabriel on The Sun. Lockridge was a staff man assigned to dramatics as a third stringer. He was promoted to the job over Stephen Rathbun, dramatic editor of the paper for many years. Whitney Bolton, who left The Herald Tribune reportorial staff to succeed S. Jay Kaufman on The Morning Telegraph, also started Monday. He will do a daily piece and edit a Sunday page.

ENGAGEMENTS

Eleanor Herbert, Howard Frank, "Bare Facts of History."

Jack Pearl, "Well, Well, Well."

Beryl Mercer, Hubert Druce, Elsie Ferguson, "The Last Lover."

Jean Dixon, "The Comeback."

Betty Milford, Ann Walter, "The War Song."

Lillian Azair, Harold Smith Fanny Schack, Harry J. Marks, H A. Field, "The Dark Mirror."

Marian Wells, William J. Kelly, Florence Coventry, John Mears, Lois Arnold, Irene Shirley, "Brothers."

Jennie Goldstein, "Her Broken Life."

Herbert Clark, "Relations."

Alison Bradshaw, Josephine Hull, "Hotbed."

Doris Loomer, "Rain or Shine."

Rollo Peters, Katheryn Cornell, "The Age of Innocence."

Bertram Peacock, William Danforth, Hal Forde, Helene Arden, "The Houseboat on the Styx."

Beth Meakins, "Luckee Girl."

Mildred McCoy, May Buckley "These Days."

Franklyn Ardell, Charles Irwin Fuzzy Knight, Marshall Sisters, Shirley Richards, William Holbrook, Grace Bowman, John Byam, Anne Pritchard, Fuzzy Knight, Billy Taylor, Ned Wayburn's "Gambols."

Oscar Ellinger, Jack Lawrence Carrick Douglas, W. E. Critzer "Ups-A-Daisy."

Anne Shoemaker, Owen Davis, Jr., Patricia Barclay, Edward H. Wever, Viola Frayne, Diane Esmonde, Florence Rittenhouse, Moffat Johnston, William Roselle, William David, "Tonight at 12."

Mrs. Fiske, Ian MacLaren, Pedro de Cordoba, Charles Dalton, Betty Lindley, Sydney Greenstreet, Dallas Welford, Geoffrey Wardwell, "Much Ado About Nothing."

Clarke Silvernail, Ruth Shepley Richard Skinner, "The Squealor."

Kay Carlin, "The Night Hostess."

H. Cooper Cliffe, Mark Schmidt Greta Nissen, Hans Sandquist, "The Queen of Sheba."

Lois Brown, Edward Crandell, "This Thing Called Love."

Gloria [illegible] "[illegible]"

COAST "CORD" NOV. 19

Los Angeles, Nov. 6.

On Nov. 19 "The Silver Cord," starring Nance O'Neil, will open the season for the Los Angeles Repertory theatre.

Support cast includes Kay Johnson, Phillip Strange, Jane Altemus, John Halloran and Ruth Eldridge.

TIN PAN ALLEY

(Continued from page 52)

underworld, couldn't cope with the author. If Stange elected that the hero, although visibly shot, should survive, survive he will for the happy ending. This, probably, was the first serious reflection against the deadly marksmanship of these four huskies. In toto, "Tin Pan Alley" is just another meller. A good cast, notably Claudette Colbert, John Wray, Constance McKay, Marcia Manning and Norman Foster, lends it whatever important attention it will command at the box-office.

First act finale spoke of a magical click but after that it let down with a poor second act. Last act picked it up again, particularly in the railroad terminal scene, well staged by Lonergan, but the wind-up is melodramatically obvious. The pseudo-telephone company man's fixing of the booth for a dictaphone transmission didn't fool many at the premiere, although the dictaphone hooey always was good.

Several faithful touches and as many more glaring faux pas. Irving Berlin is frequently referred to. Leo Feist is mentioned as about to leave on a trip to California (in connection with placing a song with him) which is one miss-out. The Silver Slipper and Texas Guinan are plugged and, since this is supposed to be a contemporaneous play, at least the Guinan reference could have been changed in view of her temporary nite club inactivity. A poke at the N. V. A., in connection with the hobo songwriter's lung complications, has it that they stalled because the hero wasn't working in vaudeville at the time, although he's a member in good standing.

Miss Colbert gave an excellent dramatic performance as Jill O'Dare, the $60 a week "Scandals" showgirl who brags that "I have too much self-respect for myself; I'll pose in the nude and show off my figure but I won't go out with nobody while I'm married." Her loyalty and affection for the potential Berlin motivates the play. John Wray as Prividi, the bootleg king, is the menace and turned in a fine piece of work. Jill payrolls herself to Prividi in a Park avenue apartment where she receives relay messages for Prividi; all this following a falling-out with her songwriter-husband.

Norman Foster, as the hapless tunesmith, was satisfactory as were Miss McKay and Manning in flip assignments. Balance were virtually bits and extras.

If nothing else, "Tin Pan Alley" is a cinch for the flickers. It'll make a strong talker and an arrangement to keep it on Broadway for a run—forced if necessary—because of the film rights, may be in existence already. On its merits, it's just so-so. The $3.85 is against it; would have had a better chance for a run at $3, although the size and cost of the cast probably figured against that. It may linger a while but will not land for a run.

Abel.

MAYFAIR STOCK
(BROOKLYN)

Brooklyn, N. Y., Oct. 26.

Schwartz's Mayfair, at Avenue U and Coney Island avenue, out in far Flatbush, is in its eighth week of stock under Russell Mack's direction, playing shows first produced by Mack at Schwartz's Freeport and then coming in to the Mayfair, thus giving an attraction two weeks.

Mack alternates dramatic and musical stock, maintaining a permanent nucleus at the Mayfair, comprising Maxine Brown, leads; Belle Sylvia, Vera Trett, Fred Strong, Howard Freeman and Edward Kasper, the latter the heavies

"Broadway" was last week's attraction to the usual $1 top, with Mack himself doing Lee Tracy's role; Maxine Brown as Billie Moore, and Howard Freeman doing Thomas E. Jackson's assignment as the honest dick, Dan McCorn. Walter Fenner plays the heavy, Steve Crandall, who poaches on "Scar" Edwards' Harlem preserves in the beer racket and bumps the latter off.

Mack has a pretty good troupe at the Mayfair, which, while lacking tempo in spots, impresses generally. In view of limitations the stock does quite well.

The house, not exactly perfect for a dramatic stock, isn't bad. It seats 1,900 and was formerly a picture theatre. The top is $1, with mats Thursday and Saturday at 50c. Only variance is that musicals fetch $1 for the entire floor and dramatic plays get $1 and 75c. for the orchestra.

James Fallon is stage director and Alvin G. Schmitter, art director. The latter turned in a substantial looking set for the "Broadway" production.

Of the cast, Mack was no Lee Tracy as the egoistic hoofer, Roy Lane, but did fairly well. Kasper was particularly effective in his brief session, while Fenner, as the heavy, was suavely sinister. Miss Brown lacked sparkle in a limited ingenue role, doing what she did mildly. Clyde Veaux, as the Greek cabaret proprietor, missed fire. Others in "Broadway" included James Fallon, Otis Schaefer, Maurine Mayo, Vera Clarke, Adele Hampel, John Carmody, Juan Barro, Emil Hirish and Sam Gertzen.

Mack pays a higher royalty in Flatbush than he does for the same play in Freeport. Other little wrinkles are cropping up to make things tough. Equity and the stage hands' union are making too fine distinctions as to whether or not playing the same show between two theatres makes it a road attraction or a stock. Equity and the stage hands are annoying Mack on this.

Abel.

AHEAD AND BACK

Freddie McKay, company manager for "The Sacred Flame," new Mesmore Kendall-Gilbert Miller piece.

Arthur Ryan and George H. Atkinson, ahead of "Strange Interlude" headed by Pauline Lord. Ryan six weeks ahead and Atkinson two. W. W. Warner back with company, is now back with Lunt-Fontanne unit of Guild Acting Company on tour. He will be succeeded there by Col. Hinton.

Cepha Day, publicity, and Nick Holde, back, with "Gods of the Lightning" (Little).

Oliver Saylor, publicity on "Yellow Jacket" (Daly's).

Anita Grannis, publicity on "Sun-Up" (Princess).

Martin Mooney, publicity on "Nite Hostess" (Bect).

Robert Wilder is Sam Harris' new p. a. Wilder was latterly with Charles L. Wagner.

Horace Mortimer back from season with the Convict Ship which is moored at New Haven for the winter, after three years in Great Lake ports.

Stock in J. C.

Dramatic stock has supplanted former stock burlesque at the Majestic, Jersey City, with Charles E. Blaney installing the stock.

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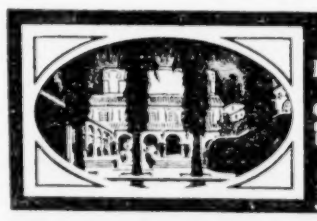

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RAINBOW

Philadelphia, Nov. 2.

Philip Goodman presents a new musical play, with music by Vincent Youmans. Story and lyrics by Laurence Stallings and Oscar Hammerstein 2d, and book staged by Hammerstein. Musical numbers staged by Busby Berkeley. Costumes designed by Charles LeMaire. Scenery designed and painted by Gates and Morange. At the Chestnut Street Opera House.

Philadelphia has seen a lot of second-rate and disappointing tryouts here this season but here's one that, despite its frightfully rough condition and inordinate length, showed some class.

Postponed from Monday until Tuesday, "Rainbow" was not even ready to open then. Rehearsals were still going on when the crowd gathered Tuesday evening, and the doors were not opened until 8.45, with the show starting around nine. First intermission was at 11 and the final curtain at one o'clock. By Friday the finale was on at 11.30.

"Rainbow" is comparable to "Show Boat." It is not the stiff, formal, high-flown operetta, nor is it the conventional light musical. Like "Show Boat," it has a definite story and sticks to it. It has believable characters, dramatic moments, legitimate comedy and, at the same time, all the dance steps and the life and the action that musical comedy fans like.

Stallings has been as painstaking and as faithful to detail in this story of the Forty-niners as he was in his dramatic pieces. Hammerstein, probably the most consistently successful book writer in the game today, has done a sweet job in the more technical lines of musical comedy presentation. An idea of how unconventional the book is may be had from the knowledge that the comedian is killed off in the second act, and that the hero and heroine are married at the end of the first act and founder on the rocks of separation early in the last act.

Afore-mentioned comic is the protagonist of Stallings' story. He is "Noisy" Howell, an uncouth "muleskinner" who accompanies the wagon train over the mountains to the gold fields of California. Utilizing scenes in one usually devoted to dances or song reprises for the advancement of the action, the authors have also made this same "Noisy" their mouthpiece. As played by Charles Ruggles, this character is going to be a revelation. He gets laughs from start to finish, and not a single one with a modern crack or gag. All the fun is in the character and in the period of the play. Ruggles has a remarkable make-up and gives a fine, straight-forward legitimate performance, including a splendid and not too protracted death scene. Probably no comedian in a musical show ever had the sympathy that Ruggles gets, partly through his own efforts and partly through the part itself.

There are others besides Ruggles who distinguish themselves. Allan Prior, playing the lead, a man who has been cashiered from the army for something he was quite innocent of, and who has become a scout, not only sings the role to fine effect, but contributes a good acting performance as well. Louise Brown dances as gracefully as ever and has charm, warmth and sympathy as the heroine. Harland Dixon, programed as "the Sergeant Major," wins a number of laughs and stopped the show in the second act doing a dance with Miss Brown. A girl named Francetta Molloy, playing a siren, demonstrated a vivid and interesting personality. Her voice went to pieces the first night, and she has not been able to sing a note since, which is tough, because the role makes definite demands on her vocal ability. If she recovers, Miss Molloy should be great; if not, Goodman will have to get someone pronto to fill the role.

Youmans has provided an unusually good score, the best thing he has ever done with no emphasis on jazz. A number called "Sunrise" in the second act, is a knockout, and "Hay, Straw," is a corking dance piece. "I Like You as You Are," and a remarkable simulation of a hymn called "Let Me Give All My Love to Thee," are also outstanding.

Settings and costumes are deserving of high praise. A couple of the wagon train scenes are as beautiful as anything seen here in many seasons. Busby Berkeley has turned out some corking dances, considering that this type of show does not offer as much chance as some.

There are a couple of scenes in the show which have all the dramatic punch of a straight drama. One is a prayer meeting on the prairies wherein the hero, disguised as a parson, leads the services and singing, only to have them broken up by the siren. Another is in the little town of Red Dog, when the heroine leaves the wagon train in order to stay with her lover. A third is the gambling saloon sequence of the last act, when the girl is cut by all her old friends "Rainbow" ends with a very effective piece of business. The scene is the Presidio in Frisco, with the hero back in the army as a lowly corporal. He fires the sunset gun, and stands with his arm around his wife as the flag is slowly lowered. It's very good hoke emotion, and clicks strongly.

With trimming and tightening, "Rainbow" looks like a real hit. It can hardly go into any intermediate class because of the cost. It's a case of being either a smash or nothing. The chances favor the former.

Waters.

$100,000 Talker Loss

A group of legit producers who tried to float a combination among themselves to produce stage plays in screen form, shooting legit productions in the theatres while going on in New York, are said to have dropped in the neighborhood of $100,000 without achieving results.

Though warned by a practical picture producer that their plans were not feasible, the legit operators went ahead with plans, which were dropped after an early failure.

CONGAI

Philadelphia, Nov. 6.

Sam Harris presents a new play by Harry Hervey and Carleton Hildreth, with Helen Menken. Directed by Rouben Mamoulian; incidental music by Sarat Lahiri and Lota. Scenery by Cleon Throckmorton. At the Adelphi.

Word went around before "Congai" opened at the Adelphi that here was another "Rain." Similarity in setting and the fact that both plays had exotic stars may have brought about the impression. But "Congai" is no "Rain."

In the first place, it is scarcely as sensational as everybody figured. Story concerns a beautiful half-caste girl in the back country of Indo-China who loses her native lover when he is forced to marry someone else, and who, thereafter, is indiscriminate, not to say promiscuous. She becomes the mistress of three French officers in turn, and when they turn on her and abuse her, she seems to take out her resentment, not on them, but on the nation that they represent. In fact, at the end of the second act, a barrack room scene in Saigon, with native troops marching by in the street outside, on their way to the Argonne and Verdun, the heroine launches into a bitter denunciation of France and of its treatment of her people.

All very dramatic, but the fact that the girl constitutes herself as a kind of Indo-Chinese Joan of Arc lessens the sexy aspects of the play. The language is very mild; Philadelphia's most particular censor could find only a couple of expressions to delete. Another difference between this piece and "Rain" is that "Congai" in every way is a typical book play. There is too much talk at what should be crucial and emotional moments.

First scene is a moonlit pool by the side of which the two native lovers bid one another farewell. Then comes a street flash meaning nothing except the introduction of flocks of supers, representing natives, soldiers, servants, peddlars, children and carriers. Third scene of the act is the bungalow of Justin Batteur, French author, and Thi-Linh's first European lover. She goes from him to Capt. Paul Lehrisson, a dope-addicted soldier, and then to Col. Urban Chauvet, a white-haired officer, who gives her rank, position and money. Native lover reappears, no longer saddled with a wife, and so does the son that Thi-Linh has had by him. In a tussle, the latter kills the Colonel (at least that's the inference), but the mother takes the blame. In the end, a magistrate, smitten by Thi-Linh charms, refuses to take the death seriously supposing it to have been an accident. So it looks as if Thi-Linh is about to start on her fourth amour.

Helen Menken's performance as Thi-Linh is admirable. She has caught the shadings of the character and rises to emotional scenes with distinction. Her characterization does not over-emphasize sex, but gets the brooding, passionate strain of the girl. Support cast is not notable. Charles Trowbridge is effective as the first lover. Felix Krembs over acts as the colonel. Valerie Bergere is satisfactory as a native woman, and George Baxter is uneven as the dope-addict.

Mamoulian's staging has helped bring out the atmosphere rather than the dramatic features. Atmosphere is applied rather too thickly. Street scene gives the impression of a college production of "Kismet" and is stilted, theatrical and mechanical. This, however, probably will be remedied. "Congai" may have a moderate run, but it will hardly be a sensation.

Waters.

"Gander Sauce"—1 Nite Only at N. R. Break-in

"Gander Sauce" opened last week at New Rochelle, N. Y., lasting but one night, the abrupt closing being blamed on the show's crew. It seems the stage hands demanded a guarantee of wages and refused to permit the curtain to go up.

The show was presented by Frank I. Teller under the name of the F. and M. Productions. Frank Martens was said to have been interested. There was doubt about opening at all, the proper salary deposit not been posted with Equity until the last minute. About $400 was lacking, that money being put up by the house management as an advance.

Several players with a minimum wage and percentage arrangement made a squawk about that. A bond for the balance protects the players for one week, all but one (Florence Johns) having waived the two-week guarantee requirement. Other leads were Taylor Holmes and Alan Brooks.

"Lulu" Stock Held Over

Minneapolis, Nov. 6.

In its second and final week at the Shubert (Bainbridge dramatic stock), "Lulu Belle" continued to play to capacity houses at every performance. Edith Taliaferro in the title role has been the talk of the town. All house box-office records smashed for any two weeks' run. Around $7,500 or $15,500 for the fortnight.

The Metropolitan dark again, but has "The Vagabond King" and George Arliss in "The Merchant" this week.

A musical comedy version of "The Poor Nut" grossed around $5,500 for the McCall-Bridge Players at the Palace. The Gaiety, with "French Models," Mutual, was in the doldrums, around $3,000.

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Theme Song Free Lancer Best, Figures Publisher

Mose Gumble is back, following a brief vacation in the Park West hospital for a minor surgical operation.

No sooner did Mose get back than he, Walter Donaldson and Gus Kahn went to Pittsburgh to make whoopee with the new Eddie Cantor "Whoopee" musical, for which Donaldson and Kahn did the songs.

Mose is said to have turned down a pip offer from United Artists for exclusive theme song writing, figuring it better for Donaldson to freelance and pick his spots, with his song contributions thus worth more to both his publishers, Donaldson, Douglas & Gumble, and the picture companies.

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Geiger Closes Rendezvous

Gene Geiger closed his Rendezvous in the Winter Garden building Saturday night. Bum biz. With contracts to the show calling for four weeks, and only half that period played out, the acts voluntarily released Geiger, considering everything.

The Rendezvous, on the site of the former Plantation and Boardwalk, and last year known as the Casa Lopez, after the original Casa on West 54th street had burned down, failed to click from the start. Frances White at $750 plus a percentage failed to draw. The supporting show brought the overhead for talent to $2,000, including the Giersdorf Sisters, several song and dance specialists, and a dance team.

Geiger wanted Clayton, Jackson and Durante for the room, but the trio is slated once again for the Parody, opening there Friday, to double with the forthcoming Dillingham-Errol musical.

Free Dancing Lessons In Cleveland Cafe

Cleveland, Nov. 6.

Floor shows and free dancing instruction are the come-on gags now being used by the Frolics cafe. E. J. Sindelar opened it a month ago with a bang, but lately the spot has been falling away.

Earl Gates, Clevelander and former vaudevillian, has been signed to inaugurate floor shows. Current revue includes Mme. Mille Florence, Arnold and Francis, Belle Morgan, Marie Gates and Vera McKelvey.

Gates promoted the idea of free dancing lessons during the dinner sessions. It's making a hit with the frails and college boys who are bashful or knock-kneed. A male teacher and a hostess are doing the trick.

Frolics Will Reopen as High-Class Restaurant

Chicago, Nov. 6.

An order lifting the padlock on the Frolics cafe was signed last week by Federal Judge James Wilkerson. Permission was given to reopen "only as a high-class restaurant."

Cafe was padlocked on observation evidence last May along with a dozen other spots. Wilkerson lifted the padlock with the explanation that the property is said to represent an investment of more than $250,000, and that there is no reason to interfere with legitimate business.

Court was assured the spot would open under management of Herman Griffin, restaurateur, and not by the former manager.

Redmond Padlock.

A padlock suit has been chalked up against Jim Redmond's place at 62 West 49th street. John Burke is co-defendant.

CASANOVA
(NEW YORK)

New York, Nov. 3.

Latin scholars might object to the coalition obvious in the title of Broadway's latest night club, but nobody present at the premiere of Nick Blair's rendezvous could sincerely disparage "the new house," for it was replete with elegance.

The restoration of the old Helen Morgan club is a return to the mirth and sportiveness which federal intrusion caused it to sacrifice.

Many a high hat and silved-topped cane pranced into the hangar of mirth last night with a sable and ermine, a mink or a fox. A spiffier club premiere has not been known this season.

A blase audience lost itself in ecstasies of approbation over the show. It was a knockout from the start. Mort Downey and Helen Kane massacred 'em!

Olive McClure, the chain-dancing miss in "Americana," led off with her interpretative exhibitions, handicapped by floor space, but finished with flying silks.

Downey followed, acting as m. c. Where his ad lib might have lacked pungency he depended not only that but clambered up to a raised grand piano and knocked out the hottest rhythm ivory possesses, singing all the while such ballads, catch songs and molten jazz as one may ever hope to hear. He gave them "Two Little Babes in the Wood," "I'm in Love Again," even "Ramona," "Showboat" numbers and suggested scores. They laid right under their tables.

Preceding Helen Kane, Blair's ace, the McCarthy Sisters lit into their customary vocal eruptions, giving off that "You Say That You Don't Love Me, But You Do" business, written by themselves and Frances Williams. It went over strong. Their first experience on a club floor and they walked right in. When the taller sister sat on the piano and gave her version of Helen Morgan singing "My Bill" the applause was enormous. Miss Morgan was there to hear it.

Helen Kane on a supper club floor was next. The same wonder as to how she'd go over in her first club venture as for the McCarthys. When Helen left she was acquitted, virtually carried away on the shoulders of the foregathered crowd. They split over her well-aimed put-ut-tut-uts interpolating the "Good Boy" scores and other novel songs added for the occasion. She'll go in a night club.

The Casanova looks like a smash night club. It's name is adopted from the famous Casanova club of Paris. The Parisian resort has 11 tables. It's rented almost nightly for a private party, yielding a gross for the night of not less than $2,000, and more often near $3,000.

Cafe Variety in Chi.

Cafe Variety is a new Chi joy cave. The floor show is billed the "Variety Follies" with Sammy Bromberg and his Variety orchestra dispensing. Jonas Perlberg and Jimmy O'Connor are the props.

Jackson Scoring

Los Angeles, Nov. 6.

Howard Jackson musical director for Fanchon and Marco at the Egyptian and has been signed by Fox to score talker themes.

Boys Back at Parody

When the Parody Club, New York, reopens Nov. 15 it will have as its night club headliners, Clayton, Jackson and Durante, and Bee Palmer.

The CJD trio, under contract with Charles B. Dillingham, start rehearsals for the Leon Errol show Nov. 14.

GASPARRE'S OWN AT PLAZA

Dick Gasparre heads his own dance orchestra at the Hotel Plaza, New York.

Gasparre has been identified with Meyer Davis orchestras, conducting Davis units for nine years.

Gasparre broadcasts through the NBC with whom he is signed exclusively for outside bookings.

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SHUBERTS' MUSIC FIRM AGAINST HARMS' RIGHTS

The Shuberts are engaged in music publishing on their own, the I. C. L. A. Music Co., Inc., with offices in the Shubert theatre building, issuing the compositions of "The Queen's Taste" by Alberta Nicholls and Mann Holliner; "Music in May," by J. Keirn Brennan and Maurie Rubens, and "Headin' South," the McIntyre and Heath show, by Alfred Bryan and Jean Schwartz. These are the songwriters, with book authors' names omitted.

Litigation with Harms may ensue, that firm, headed by Max and Louis Dreyfuss, having had exclusive contractual rights to the Shubert musicals until now.

What the I. C. L. A. of the firm name stands for is problematical. Maurie Rubens, Shubert hack composer, is in charge of this new department.

Shuberts for long aspired to a cut on the American Society of Composers, Authors and Publishers' revenue, but without success in view of Harms being the copyright owners of all Shubert show music. Shuberts at one time had the Trebuhs Music Co. in the field, Trebuhs being Shubert spelled backwards, but that soon died.

Harms, by contract, has certain rights to certain musical shows. These three are not covered by contract. Others to come are and will be published as before.

Shuberts hope to conduct their own music publishing business in time, taking the cue from the picture companies' subsidized music firms.

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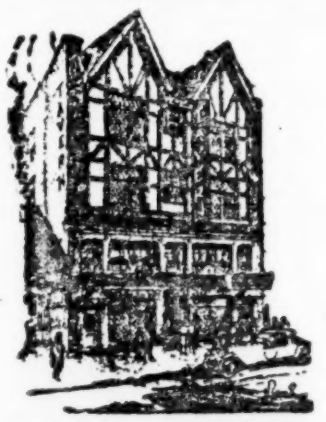

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Ray Miller Bankrupt

By a coincidence, simultaneous with the news of Arnold Rothstein's assassination, word from Detroit reached New York that Ray Miller, the bandman, was in voluntary bankruptcy. Miller and Rothstein were closely allied in business some years ago, with Rothstein financing the orchestra leader to the extent of many thousands of dollars.

A $12,000 suit by Rothstein against Brunswick records, over Miller's contract, is still pending.

Julian T. Abeles, former counsel for Miller in New York, states that several of the bandman's creditors have retained him to proceed against his former client on several checks which Miller issued.

Anglo-American Union Entente Against Sounder

A formal communique from the American Federation of Musicians Monday, outlined an understanding between the organization and the British Musicians' Union to cooperate in opposing mechanical music reproduction. The statement says:

"The new understanding, reached by cable and mail, has resulted in exchange of strategic plans for intruding in music fields by the new talker invention. Musicians of any nationality may remain at home and still be thrown into competition with their fellows throughout the world through the medium of mechanical music. Hitherto immigration restrictions have been relied upon to prevent such competition."

The statement adds that the spread of synchronization has been handicapped in England by the multiciplicity of devices offered and the fear of exhibitors to chose any specific type.

TALKS ON ENGLISH

Kerry Conway's Work on Air And Film

A film and radio tie-up by Kerry Conway, radio announcer and lecturer, will introduce a series of talks on "Correct English." Pathe will release a reel of this subject as a talking short and the Columbia Broadcasting System, with a dictionary company for the commercial sponsor, will etherize Conway's talks.

The lecturer introduced the first grammar cartoon when Macfadden's New York Graphic syndicated his "Laff and Learn." Conway's playet, "The March of the Words," published by Samuel French, is a standard educational playlet used in many schools and dealing with the common errors in English speech.

Joey Ray's Records

Joey Ray of "Vanities" has signed with Columbia to make records. He will turn out 12 numbers in six months. Ray will be released both on the Columbia and the Velvet Tone labels.

Song Plugger Going?

With picture theme songs what they are today, the day of vaudeville act lander is near its end or will be considerably minimized. When an Irving Berlin ballad like "Roses of Yesterday" becomes swamped by two of the firm's picture songs, "Rainbow 'Round My Shoulder" from "Singing Fool" and "I Loved You Then as I Love You Now" from "Our Dancing Daughters," it's an idea of the power of the screen to make song hits at little expense or labor.

The case of "Diane," "Charmaine," "Ramona," "Angela Mia," "Sonny Boy," et al. proves how the music publisher can sit back and with a few dance orchestrations and a fraction of the huge overhead previously incurred, can have the power of the screen produce song hit after song hit for him.

Harms realizes this right now through not putting on anybody to handle its professional department.

Between the radio plugs and the picture house stage bands and organ presentations, enjoying the good will and cooperation as they are, the publishing company doesn't need any act-men to land singing plugs. While the absence of the ordinary 50 to 100 acts on a song haven't helped, neither has it hurt their publications.

Country-Wide Radioing For New Paramount

New and extensive publicity for a theatre's opening will be the "Salute-to-Brooklyn," proposed by Publix from around 200 radio stations all over the country during week of Nov. 18.

In that week the new and mammoth Paramount theatre over there opens.

Locally the Paramount will issue an annual pass to the Brooklynites who listen in to the largest number of stations "Saluting" for the period.

Publix estimates that since the stations will each "salute" six or more times during the week, over one hundred millions of listeners-in will hear of the new Paramount.

"Salutes" from outside of Brooklyn will come from cities where there is a Publix theatre. A salute will be in the form of an entertaining number on the ether, as a Publix house current act will do the radioing, through a request of the local manager.

Ben Ross in J. C.

Ben Ross is the m. c. at the Stanley, Jersey City, replacing Al Belasco, who expected to go to Milwaukee.

Ross is alternating with Charles Melson, m. c. at the Branford, Newark.

Crown Co. Owes $196,896

Schedules filed in the U. S. District Court this week by the Crown Music Co., the important New York jobbing house which is in receivership, indicates $200,901 in assets and $196,896 in liabilities. While the assets exceed the debts, the former are intangible. Accounts receivable total $150,174 and there are other items credited for value of the stock, fixtures, etc.

Of the principal creditors, the music publishers with the largest claims include Ager, Yellen & Bornstein, $6,580; Berlin, Inc., $12,151; DeSylva, Brown & Henderson, $11,928; Feist, $24,718; Harms, $19,248; Jack Mills, $5,619; Villa Moret, $4,029; Remick, $2,127; Sherman-Clay, $5,327; Shapiro-Bernstein, $5,638. These total $142,180.

Of the notes due, Waterson, Berlin & Snyder has several totaling $14,500; Remick, $25,000, and the others bring the gross to $50,910 in outstanding notes.

JOLSON'S $75,000 RECORD

Getting 10% on Brunswick Double Disk—2% from Other Cos. Using Same Numbers

Chicago, Nov. 6.

Al Jolson stands to receive around $75,000 from his double Brunswick record of "Sonny Boy" and "There's a Rainbow 'Round My Shoulder." He's drawing a straight 10 per cent. on each disk that's sold.

Besides, Jolson will get two per cent. from any other recording company using either number. And that comes from Al.

Rapee's Scores

Erno Rapee is to do scores for six features each for Paramount and M-G-M.

Rapee's musical ability, plus his flair for pop song composition, as evidenced by picture theme songs of late, makes him extremely valuable for this sort of scoring.

Rapee continues as general musical conductor at the Roxy, New York.

HERE AND THERE

Tommy Christian and band have been booked for a Loew tour by Creatore, Lenetska & Martin, Inc.

'27 MUSIC OUTPUT UP 10 P. C. OVER '25 TOTAL

Washington, Nov. 6.

Publishers of sheet music jumped their output 10 per cent. in 1927, according to the figures compiled by the census bureau, over figures recorded in 1925, the last previous census taking year.

Official statement says:

Establishments engaged primarily in the publishing or in the printing and publishing of music in 1927 reported a total output valued at $15,881,633.

The value of sheet music and books of music shows an increase of 10 per cent. as compared with $13,835,375 for 1925, the last preceding census year.

Further data discloses the number of publishers increased from 109 to 119, or 9.2. 53 of the 119 were in New York. Wage earners increased 3.4 per cent. while the wages of $1,677,680 were 14.8 per cent. higher than in 1925.

Forced Rolfe's Name

B. A. Rolfe is now announced as the director of the Lucky Strike orchestra. The American Tobacco Co. originally planned to plug the Lucky name, but with Rolfe announcing and his voice now a radio standard, public response forced the frank identification of Rolfe as the musical conductor.

Lucky Strike is also going after Rolfe on a huge publicity and advertising campaign in connection with the Lucky Strike orchestra of 32, which he directs.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

Sing Them—Play Them—Buy Them

ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

Inside Stuff—Music

Screen Theme Hurts Prof. Dept.

The professional department is threatened by the growth of the film song. With the pictures making the hits quickly and inexpensively from the silver sheet plug, the professional staff becomes secondary, although the orchestra, radio, etc., is still important for broadcasting and dance band follow-ups. Otherwise, never in the history of the song business has some of the biggest hits cost so little to "make," in view of the corking free plug given the theme numbers by the pictures.

Howard Wurlitzer, 57, who died in New York Oct. 30, was not actively with the Wurlitzer firm at death. His interest had been purchased some months before. Mr. Wurlitzer died of a spleen disease. He suffered from it for several years, but had found a way to ease the pain during the past two years.

Highly thought of in the Wurlitzer organization, his death was somewhat of a shock although not entirely unexpected at any time. The deceased was a brother of the Rudolph Wurlitzer, the firm's head.

A Visitor's Viewpoint

Billy Arnold, former American bandman and the Paul Whiteman of the French and Mediterranean resorts, now on a brief visit to America, comments that the popular song product of the moment doesn't compare to last year's.

Arnold comes over almost annually for new songs, business arrangements and a hometown visit. He also brings back some Continental numbers for American exploitation. Arnold was paralyzed by the effect of sound pictures and their theme songs on the popular song output.

Guarding the Strike Fund

A guard for the strike fund provided for by the American Federation of Musicians is a tax fund receipt book. It notates each payment of 2 per cent of the weekly salary a theatre musician is expected to subscribe.

Whenever applying for another job, the applicant must exhibit his tax book to display payments up to date. If not, no job.

23rd
Anniversary
Number
OF
VARIETY
Will be Issued in December

Announcements at regular advertising rates may be left at or forwarded to any Variety office

Bands and Orchestras

Routes for Next Week (November 12)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in larger cities are also included.

A

Aaronson, Irving, Music Box T., N. Y.
Agostini, Geo., Palace T., Montreal.
Albert, Harry, Lido-Venice, Venice, Italy
Albert, Don, Penn T., Pittsburgh.
Alberti, Jules, Southmoor H., Chicago.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y.
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, Oriental T., Chi.
Astoria, Jo, P. O. Box 398, Coral Gables Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baird, Maynard, Cristal T., Knoxville.
Baisden, H., Miramar H., Santa Monica, Cal.
Baldwin, P., Frontenac, Quebec, Can.
Bard, Joe., Golden Peasant R., Balto.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Barzley, Beonar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauduc, J., 1101 N. White St., New Orleans.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 8 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Al, Senate T., Chicago.
Benavie, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice, Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburg.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Colony T., N. Y.
Bernie, Dave, 745 7th Ave., N. Y. C.
Bershad, Bob, Club Mirador, N. Y. C.
Bestor, D., Schroeder H., Milwaukee.
Biagini, H., Casa Loma H., Toronto.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette, Maclean, Casino, Grand Bend, Ont.
Black, A., 7237 E. Jefferson Ave., Detroit.
Bloom, Leon, United Artists T., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, F. O., Varsity Inn, Van Wert, O.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza, Boston.
Bradfield, E. Max, Senator T., Sacramento, Cal.
Brambilla, M., St. Francis T., San Francisco.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Earle T., Washington
B'way Collegians, Walled Lake B., Detroit.
B'way Melody Boys, Rose Gardens, Wilmington, Del.
Broudy, Dave, Grant T., Pittsburgh.
Brow, Sam, Dance Box, Philadelphia.
Brower, Jay, State T., Fresno.
Brownagle, T., 922 9th St., Harrisburgh, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Verne, Sheridan T., Chicago.
Buckeye Wonders, 645 So. Main St., Akron, O.
Bulowskies Califs., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke, F., Lindo Inn, Chicago.
Burtnett, E., Biltmore H., Los Angeles.
Busse, Henry, Granada T., San Francisco
Butler, Mel, Davenport, Spokane.
Byers, Hale, Club Barney, N. Y. C.

C

Caperoon, Fred, 401 B'way, Camden, N. J.
Carberry, Duke, Walpole, Mass.
Carlin, Bill, Adolphus H., Dallas.
Carpenter, E. J., Biltmore, Miami.
Carr, Jimmy, Silver Slipper, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Caruso Service Orc., 1658 B'way, N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Eta, Flotilla Club, Pittsburgh.
Cerny, John, Belmont, Chicago.
Cervone, Izzy, 503 Blackstone Bldg., Pittsburgh.
Christian, Tommy, Variety, N. Y.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Claire, Ted, Met. T., Houston.
Clay, Barry, Lido C., Chicago.
Coe, F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Cole, H., Swanee Club, N. Y. C.
Coleman, Emil, 622 W. 137th St., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Commanders, Music Box T., N. Y.
Condelori, A., Adelphi H., Philadelphia.
Confrey, Zez, Opera Club, Chi.
Conklin, Richard, Lotos Club, Wash.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Conrad, H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coons, Del, Tea Gardens C., Detroit.
Coon-Sanders, Blackhawk C., Chi.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Loew's Syracuse, N. Y.
Cowan, Lynn, T. and D. T., Oakland.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Craig, Mel., Leverich Towers H., Brooklyn, N. Y.
Crescent Orch., Armory, Middletown, N. Y.
Crumley, Geo., Broad Manor, Columbus
Crawford, "Buzz," 2121 New York Ave., N. W., Washington.
Crawford, Jack, Steel Pier, Atlantic City.
Crawford, Thomas L., Wichita, Kan.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Biltmore H., N. Y. C.
Currie, Harry, Seelbach, Louisville.

D

Dantzig, E. J., 843 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, Lorraine Hotel, N. Y. C.
Davis, Meyer, Bellevue-Stratford, Philadelphia.
Davis, Meyer, 1600 Broadway, N. Y. C.
Davison, W., Rainbow Gardens, Louisville.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
DeLuca, J., 331 St. Mark's Ave., Bklyn, N. Y.
Denny, Jack, Mt. Royal, Montreal.
Deterich, Roy, Avalon T., Chicago.
Dexter, F., Wisconsin Roof, Milwaukee.
Doerr, Clyde, WEAF, N. Y. C.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Donnelly, H., Parody C., N. Y. C.
Dodds, John, Kellys Stables C., Chi.
Dornberger, Chas., Castle Farms, Cincy.
Dumont, A., Paramount, N. Y. C.
Dougherty, Doc, Lido C., Washington.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wes., Loew's Palace T., Wash.
Edwards, Gus C., Terrace Gardens, Chi.
Eisenbourg, Dok, Shepard-Colonial R., Boston.
Elinor, Carle, Carthey Circle, Los Angeles.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson, H., 11-A S. Elliott Place Brooklyn, N. Y.
Engelhart, Jos., McVickers T., Chi.
Eppel, 5736 N. 7th St., Philadelphia.
Erdody, Leo, 165 W. 48th St., N. Y. C.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, Phil, Variety, N. Y.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Fenn, F. G., 1745 Caton Ave., B'klyn, N. Y.
Fenton, Carl, 1674 B'way, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Florito, Ted, Edgewater Beach H., Chi.
Fischer, Carl, Majestic, D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Buddy, Green Mill C., Chi.
Fisher, Mark, Variety, Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Forbstein, Leo, Warner Bros. T., Hollywood, Cal.
Francisci, Ivan, Cleveland H., Cleveland.
Franklin, Milt, California T., San Jose, Cal.
Franko, Nahan, Paramount H., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Friary, George, Rockland, Mass.
Fridkin, Bob, Roseland B. R., N. Y. C.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, Al, Mayflower R., N. Y. C.
Friedman, Jerry, Casanova Club, N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Fuller, Earl, Lookout House, Covington, Ky.
Funda, Frank, Ten Eyck H., Albany.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo., 5200 Sheridan Rd., Chi.
Garber, Jan., 1587 B'way, N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparre, Dick, Plaza H., N. Y. C.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gay, Ira, 845 So. B'way, L. A.
Gegna, Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gerunovitch, Tom, Roof Garden, B. R., S. F.
Gibbs, Arthur.
Gibbs, Arthur, Arcadia B-R, N. Y.
Gill, Joe, Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gilligan's Orch., Grand Dansant, Cincinnati.
Glantz, Nathan, 145 W. 45th St., N.Y.C.
Glaser, Ben, Arrowhead Inn, N. Y. C.
Goff, Mark, Briggs R., Detroit.
Golden, Ernie, Variety, N. Y.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Goldkette, J., Pla-Mor B. R., K. C.
Gonzales, S. N., 810 E. 4th St., Santa Ana, Cal.
Good, Dave, Boulevard T., Los Angeles.
Goodrich Silvertown Cord, Goodrich Bldg., N. Y. C.
Gordon, Herb, Adelphia H., Phila.
Gorman, Ross, 1576 B'way, N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Gott, Tom, Astor H., N. Y. C.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guenette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed, 38 Reynolds Ave., Providence.
Gunzendorfer, W., Whitcomb H., S. F.
Guterson, Wald., Solomon's D. H., L. A.
Gutterson, M., Valencia T., Baltimore.

H

Hagen, Cass, Plantation C., Culver City, Cal.
Hallett, Mal, Lawrence, Mass.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Terrace Garden, Chi.
Hamm, Fred, Southmoor H., Chi.
Hamp, Johnny, Westchester-Biltmore, N. Y. C.
Handler, Al, Lincoln Tavern, Chi.
Hand, Armin, Piccadilly T., Chi.
Haring, Bob, 200 W. 57th St., N. Y. C.
Harkness, Eddie, 2020 Franklin St., S. F.; Tait's-at-the-Beach, S. F.
Harmon, M., Club Mirador, Washington.
Harris, Sid, Wardman Park H., Wash.
Harrison, J., Rendezvous, Toronto.
Hart, Ronnie, 252 Mt. Pleasant Ave., London, Ont., Canada.
Harvey, Cope, Cinderella B., Chicago.
Hayes, Ed, Alhambra T., N. Y. C.
Heald, H., Calvin, Northampton, Mass.
Heidt, Horace, Grand-Lake T., Oakland Cal.
Helberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 139th St., N. Y. C.
Henderson, Gordon, Palace H., San Francisco.
Henderson, H., Savoy B., N. Y. C.
Henkel, Ted., Variety, Los Angeles.
Henry, Tal, Arcadia B-R, N. Y.
Henshell, J., State-Lake H., Chicago.
Herberveaux, J., NBC, 180 N. Mich. Ave., Chicago.
Hilbloom, M., Stratford T., Chicago.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hofer, John, 1608 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Chez Pierre, Chicago.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y. C.
Huntley, Lloyd, Ten Eyck H., Albany.
Hyde, Alex., Variety, New York.

I

Irving, B., Lyceum T., New Britain, Conn.
Irwin, Victor, Stadium T., Woonsocket, R. I.
Imperal Marimba, American House, Boston.
Indiana Five, Wisconsin H., Milwaukee.
Ipana Troubadours, WEAF, N. Y. C.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Rufino, City Park Bd., Baltimore.

J

Jackson, Harry, 74 West 49th St., N.Y.C.
Jackson, J., Rainbow Gardens, Miami.
Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chi.
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenks, Fr., Granada T., San Francisco.
Jockers, M. M., 409 West 102d St., L. A.
Johnson, Arnold, Apollo Theatre, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Johnny, care of M. C. A., 1501 B'way, N. Y. C.
Johnston, O. W., 48 Grove Ave., Ottawa
Johnstone, Jack, Alamo C., Chi.
Jones, Isham, Congress H., Chicago.
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, Brown H., Louisville.
Joyce, Ted, Loew's State T., St. L.

K

Kahn, Art, Harding T., Chi.
Kahn, Herman, Tivoli T., Newark, N. J.
Kahn, Sammy, Everglades, R., N. Y. C.
Kalis, H., Lido Venice C., Boston.
Kalcy, Chas., Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington
Kaplan, F. J., Bamboo Inn., 3222 W. Madison St., Chicago.
Katz, Al, 40 E. Front St., Newport, Ky.
Katz' Kittens, care of M. C. A., N. Y. C.
Katzman, Louis, 392 Audubon Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Geo., Olympia T., New Haven.
Kayser, Joe, Midland T., K. C., Mo.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kemp, Hal, Manger H., N. Y. C.
Kentner, H., Benj. Franklin, H., Phila.
Kenin, H., Multonomah H., Portland, Ore.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, 5th Ave. T., Seattle.
King, Ted, Variety, N. Y.
King, Monty, Birkhimers D., Columbus.
King, Wayne, Abagon B. R., Chi.
Kings Melody, 68 Mueller St., Binghamton, N. Y.
Kirkeby, Ed, McAlpin H., N. Y. C.
Kerr, Chas., Golden Dragon, Phila.
Kline, M., 5456 Spruce St., Philadelphia.
Knecht, Jos., Variety, N. Y. C.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kosarin, H., Rua do Ouvidor, 153, Rio de Janeiro.
Kosloff, Lou, Chicago T., Chi.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Krausgrill, Walt, Balconades D. H., S. F.
Kranz, Bil, Ansonia C., Chicago.
Krazy Katz Orc., 1701 Green St., Harrisburg, Pa.
Krueger, Art, Wisconsin H., Milwaukee.
Krueger, Bennie, Uptown T., Chicago.
Krumholz, G., P O Box 404, New Bedford, Mass.
Kvale, Al., Oriental T., Chi.

L

Lagasse, F., 518 Merrimack St., Lowell, Mass.
Lampe, Dell, Capitol T., Chicago.
Lampe, Del, Terrace Garden B., Chicago.
Landau, Mike, Oakland's Terrace, 50th St. & Broadway, N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Lanin, Sam, Gateway Casino, C. N. J.
Legler, J. Ed., 1523 Mono St., Fresno, Cal.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Lenzberg, Julius, Hippodrome T., N.Y.C.
Leonard, Harold, Variety, N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Light, Enoch, Gaumont Palace, Paris.
Lipschultz, Geo., Royal T., San Francisco.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, Granada C., Chicago.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, 1595 Broadway, N. Y. C.
Lowe, Burt, Statler H., Boston.
Lowry, Ed, Ambassador T., St. L.
Lyman, Abe, Selwyn T., Chicago.
Lynn, Al, Kee's R., Bklyn, N. Y.
Lynn, Sammy, 2003 Wichita St., Dallas.
Lyons, Al, Loew's State T., Los Angeles

M

Macdonald, Rex, Coliseum, St. Petersburg.
Mack, Austin, Golden Pumpkin C., Chi.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3007 3d st., Ocean Park, Cal.
Maloney, R. B., 808 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Markey, R., Palais de Dance, Hill St. & 6th, L. A.
Marks, Gerald, Tuller H., Detroit.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach, Cal.
May, Hugh, Tacoma P., Covington, Ky.
McAlpineers, Hotel McAlpin, N. Y. C.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit County Club, Detroit.
McGowan, H., Rice H., Houston.
McIntyre, James, Chateau Laurier, Ottawa.
McKinney's, Edgewater B., Detroit.
McMurphey, Geo., Balboa Pavilion, Balboa Beach, Calif.
McVea, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Melson, Chas., Stanley T., Jersey City
Memphisonians, 92 S. Main St., Memphis
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Meyer, M. F., 926 Broadway, B'klyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyer, Vic, Butler H., Seattle
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miami Syn., Miami H., Dayton, O.
Mich. Ramblers, Country Club, Forest Lake, Mich.
Michaels, V., Perry's, Coney Island.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, Sherman H., Chi.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al., Minnesota T., Minneapolis.
Moore, Dinty, Variety, N. Y. C.
Morey, Al, Worth T., Ft. Worth.
Morey, Jack, 29 Westfield Rd., Holyoke.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Mel, Piccadilly H., N. Y. C.
Mosher, V., 3137 10th Ave., S. Minneap.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Musial, Fred, Oriental T., Detroit.

N

Naylor, Oliver, Knickerbocker Grill, N. Y. C.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Noble, Johnny, Royal Hawaiian and Moana H., Waikiki Beach, Honolulu, Hawaii.
Novak, F. J., 125 S. E. 1st Ave., Miami.
Novit, Jules, Parody, Chicago.

O

Octavet Orc., 85 Duffield St., Bklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hare, Husk & Orch, Stevens Hotel, Chicago, Ill.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 20 W. 43d St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paleman, Dan, Black Cat R., N. Y. C.
Panico, Lou, Paradise B. R., Chicago.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Payne, Al, 469 Meigs St., Rochester.
Peabody, Eddie, Paramount T., N. Y.
Pearl, Morey, 263 Hunting Ave., Boston.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Park Central H., N. Y. C.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Previn, Chas., Roxy Theatre, N. Y. C.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Raitano, A., 5417 New Utrecht Ave., Brooklyn.
Randall, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Rawden, Bill, Palace H., S. F.
Reed, J. H., 1433 1st St., Rensselaer, N. Y.
Reisman, Leo, Brunswick H., Boston.
Renard, Jacques, Cocoanut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rythm Roamers, care Chas. Mack.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rich, Fred, Variety, N. Y. C.
Rickitts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenbaud, J., W. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Rodemich, Gene, Metropolitan T., Boston.
Roesner, Walt, Capitol T., N. Y. C.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., Palais D'Or, 48th St., N. Y. C.
Romanelli, I., King Edward H., Toronto.
Romano, P., DeWitt Clinton H., Albany.
Ross, Irv, Statler H., St. L.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, Bamboo Inn, Chicago.
Rosenthal, Harry, Club Lido, N. Y.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubin, Benny, Egyptian T., Los Angeles.
Rupoli, Carl, Riverview B., Chicago.
Russell, B., King Cotton H., Greensboro.
Russo, Don, Dallas A. C., Dallas.

S

Sanborn, Ed, Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Sears, Jerry, Strand T., N. Y. C.
Schmitt, Fred, Rialto T., Denver.
Schooler, Dave, Wisconsin T., Milwaukee.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scotti, V., Park Central H., N. Y. C.
Seidel, Emil, Loew's Palace T., Indianapolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, President H., A. C.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, Baker H., Dallas.
Severi, Gino, California T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass.
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, Sherman H., Chicago
Silverman, D., Missouri T., St. Louis.
Simons, Seymour, Hollywood T., Detroit.
Smith-McDowell, Swiss Gardens, Cincinnati.
Smith, LeR., Walton Roof, Phila.
Smith, Harl, Blossom Heath Inn, Detroit.
Smith, M., Venetian Gardens, Palm Beach.
Sodero, R., Stillwell T., Bklyn, N. Y.
Smolin, S., 160 W. Buchtel Ave., Akron, O.
Souders, Jackie, Olympia H., Seattle.
Specht, Paul, 1585 Broadway, N. Y. C.
Spielman, M., Harbor Inn, Rockaway, N. Y.
Spitalny, Phil, Pennsylvania H., N.Y.C.
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., B'klyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Nebr.
Stark, Ferdinand, Curran T., S. F.
Stern, Harold, Fulton Royal R., Bklyn.
Stevens, Les, Loew's Melba T., Bklyn, N. Y.
Stock, B., Moonlight B. R., Canton, O.
Straub, Herb, Buffalo T., Buffalo.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Stoddard, Harry, Friars' Club, N. Y. C.
Straight, Chas., Variety, Chi.
Strickland, C., Janssen's Hofbrau, N. Y. C.
Sunnybrook Orc., Hollywood T., Detroit.
Sutherland, Lee, Flor D'Italia C., S. F.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate T., S. F.
Sweeten, Owen, West Coast T., Long Beach, Cal.

T

Taylor, H., 1015 Chestnut St., Phila.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Terry, Thelma, Golden Pumpkin C., Chi.
Thaviu, 1739 Straus Bldg., Chicago.
Tibbs, LeRoy, Connie's Inn, N. Y. C.
Tierney Five, Rittenhouse H., Phila.
Timothy, Tom, Frivolity Club, N. Y. C.
Tipaldi, Andy, Ritz-Carlton, Montreal.
Tracy-Brown, Ad Sell R., Omaha.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Vagabonds, Oriole Terrace, Detroit.
Vallee, Rudy, care B. Lown, 1658 B'way, N. Y. C.
Van Surdam, H. E., Statler H., Buffalo.
Van der Zanden, Ambassador H., N. Y.
Veo, Harold, McAlpin H., N. Y. C.
Vescey, Armand, Ritz-Carlton H., N.Y.C.
Voorhees, Don, 325 W. 45th St., N. Y.

W

Wadsworth, W., Rainbow Gardens, Chi.
Waite, Fred, Samovar, Chicago.
Walker, C. E., Floridian H., Miami.
Walker, Ray, 466 Washington Ave., Brooklyn, N. Y.
Wagner, Sol., Davis H., Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Warshauer, Frank, Wald.-Astoria, N. Y.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Waring's Penn., Casino T., N. Y. C.
Watson, Monk, Grand Riviera T., Detroit.
Webster, Claude, Tearle Bldg., San Diego.
Weede-Meyer Orc., Wrightsville Beach, N. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Muehlebach H., K. C.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, R., Ambassador H., L. A.
Whidden, Ed, 125 Dikeman St., B'klyn.
Whiteman, Paul, 1560 B'way, N. Y. C.
Whitman, Ken, Palace T., Dallas.
Williams, Ra., Frolics C., Chicago.
Williams, F., Regal T., Chicago.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wintz, Julie, Knickerbocker Grill, N. Y. C.
Wittstein, Eddie, New Haven.
Wolf, Rube, Loew's Warfield T., San Francisco.
Wolfe, Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wunderlich, F., 1609 Ocean Ave., Bklyn.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Yoder, A., Biltmore H., Coral Gables, Fla.
Yellman, Duke, Mah Jongg Inn, 95th St. & Broadway, N. Y. C.
Young, L., 1855 Prospect Pl., Bklyn, N. Y.
Young, Lacey, Bd., Janssen's Hofbrau, C., Phila., Pa.
Youngman, H., 882 51st St., B'klyn, N.Y.

N. T. G. with Partners

The N. T. G. Enterprises, Inc., has been formed with Nils T. Granlund, Donald Flamm and Marion Gilliam, the respective owners of stations WMCA and WPCH as co-partners.

The radio announcer, NTG, for long with Loew's WHN, has joined the Flamm-Gilliam stations as special advisor and executive, with entertainment of all types to be sponsored and exploited via the WMCA Artists' Bureau.

Because of Granlund's past connections with the nite clubs, this field will be first tackled for the stage of cafe revues and the increased broadcasting of nite club entertainment on the two stations with which he is associated.

Combine in Brooklyn

In an effort to maintain an individual voice on the air, the Brooklyn station WLTH (Leverich Towers Hotel), and BBC (Brooklyn Broadcasting Corp.), plan to consolidate.

Federal Radio Commission's reallocation of these stations' wavelengths on a 214-metre waveband will make these stations practically extinct.

The Brooklyn Chamber of Commerce and the Civic Council of Brooklyn are agitating for the borough's own distinctive representation on the ether, and the proposal to combine both stations into an important broadcast unit has been made.

White in Ensemble

Lew White, formerly feature organist at the Roxy and slated to return to that house, will be the feature of the Lew White Ensemble on the NBC chain starting Armistice night.

White will have the Ballad Singers as supporting artists and a string trio will perform with his organ work. It is slated for a commercial unit.

Gentry and Main Shows Consolidated by Kings

Dayton, O., Nov. 6.

Dayton will become the producing center for a new circus in the spring when the Gentry Brothers' shows and the Walter L. Main shows join into one circus. Both are owned by Howard and Floyd King and both will winter in Dayton in quarters at the old Barney & Smith car company plant.

The Gentry show came in Sunday from High Point, S. C., its last stand. The Walter L. Main outfit arrived Monday from Nonette, Ark.

Under the reorganization one large circus to be known as the Gentry Brothers' show will result. This will open in Dayton in the spring with 14 elephants, 20 cages of animals, 10 camels, two water buffaloes and other menagerie animals.

A. C. Bradley is assistant manager of the Main shows and will remain in Dayton during the winter.

Murphy Fades as Show Strands in St. John

St. John, N. B., Nov. 6.

It took three benefits to get the stranded performers of the Murphy Bros.' Carnival to their homes in the States. These performers found themselves without money while playing under auspices indoors in a local rink. Eugene J. Murphy, promoter of the shows, had faded, owing not only salaries for four weeks, but $700 to a hotel and from $119 to $400 to four merchants of this city. The equipment is still in hock, having been seized for the bills.

Complaints that heavy losses had been made on money wheels, with one man losing $1,000, brought a delegation from the Retail Merchants' Association to the local police chief, and request was made for closing of the money devices. This was done on the last day under the Elks auspices.

On the Square

(Continued from page 40)

the gambler objected to the location of the wheels, saying that in a regulation house, the high percentage wheels would be nearest the door.

Mississippi Jones, Smith Addict

Mississippi Jones, owner of a seagoing hack, probably known to more stars, stews and diplomats than any other conveyance in Times Square, received a great break at the Smith meeting at Madison Square Garden.

Mississippi, in the last few years, has had some bad setbacks. His eyesight failed; he was taken sick, sent to a hospital; Mis's bankroll very low and the bills for the horse at the stable worrying him.

In despair he wrote to Al Smith in Albany. Back came an expression of regret and a check from Mr. Smith, who also saw that the bills for the horse were taken care of.

Mississippi on leaving the hospital proudly exhibited the letter to the mob around the Square.

Mississippi, in the best dress suit he could obtain, with a high hat Smith-button-covered, Mis started for the Garden in his taxi to hear his friend speak. Although hundreds of machines were turned back, when the gendarmes got one look at Mississippi in his prayer meeting clothes, police lines stepped aside.

When Miss reached the Garden and stepping out of the taxi the mob gave him a cheer and the police escorted him inside.

Times' Ribbon Sign

Times building in the Square has finally gone commercial, a moving band sign, circling the building, having been erected just below the second floor. Sign was used last night by the Times to flash election returns. Hereafter it will be given over to advertising accounts in addition to announcements by the newspaper.

Midnight Medicine Show

A hot trio has taken over a theatre lobby on the Square for midnight medicine shows. Selling paper jumping jacks. One boy works the magic strings. And a smaller boy plays a mean harp.

They get a crowd and trade.

Columbia's Noisy Ballyhoo Choked Off

The raucous, squawky, grinding phonographic noises that had been trebly magnified by amplifiers in the Columbia, New York, lobby have been stopped.

Neighborhood complaints by business interests to the police resulted in the house operators being told to cut out the lobby ballyhoo.

Camp Chair Concession Aired

A smart mug with business sense tried to cop the camp chair privilege at the Movietone political rally sponsored by the National Democratic Committee in Times Square. He lasted about two hours when the cops gave him ozone.

He had been renting chairs at 25 cents an hour. It would have been lucrative if it hadn't been for the gendarmes.

Enterprising Wire Manager

One of the telegraph offices around the Square that caters largely to showfolks and theatre-goers announces the dates of premieres in its display windows and urges that congratulatory messages be sent the players opening nights. Form messages are suggested for those can't or won't take time to think for themselves. The idea has brought new business to the office according to the manager, as many as 800 messages being sent on nights when there were five openings.

Boxing Bouts on Street

Boxing contests have supplanted the former charleston and black-bottom exhibitions among the street urchins through the avenue of impromptu entertainment by working the side street off the Square during intermission time.

The kid units are carrying five urchins for the new racket, four contestants and a collector After the duet set-tos the kids engage in a battle royal if the throw money warrants. The collector alternates as glove carrier and cop watcher as well as coin collector.

Road Dog Joints Pinched for Liquor

Around Des Moines within the past 10 days, 48 barbecue road places have had liquor injunctions served upon them. They are equivalent to the hot dog road places in the east.

A barbecue road place serves roast pork, long turned on a spindle, as a sandwich. Usually it is located in a large frame building, lightly furnished, with tables around the walls, while the center may be employed to dance. Music usually is gotten from a nickel slot piano.

The places around Des Moines were found to cater mainly to school children who had drinking orgies in them. The injunctions followed an exposure by a Des Moines daily.

Taking Care of Natives

All Americans engaged in the operating of gaming houses, race tracks, saloons and commercial enterprises in Tiajuana are compelled by the Mexican government to employ four natives to one American.

This demand it is said makes it quite necessary for the people engaged in various enterprises there to carry three times as many people on their payroll as needed, to comply with the requirements.

Lovelorn Racket

A new service being sold in the Square has to do with human relations, the director of the bureau dishing out info on how to be happy though married and also claiming the ability to solve the love problems of single married men and women. Looks like someone is trying to commercialize the advice to the lovelorn racket.

CARNIVALS

For current week (Nov. 5) when not otherwise indicated.

Alabama Am. Co., Natchez, Miss.
Beatty Greater, Tyronza, Ark.
Bruce Greater, (Fair) Littleton, N. C.
Byers Bros., Clarksville, Tex.
Cetlin & Wilson, (Fair) Dillon, S. C.; 12, Waterboro.
Copper State, (Fair) Itasca, Tex.
Craft's Greater, 8-18, San Diego, Cal.
Dixieland, (Fair) Mansfield, La.
Dodson's World's Fair, Hattiesburg, Miss.
Gloth Greater, Oxford, N. C.; 12, Scotland Neck.
Great Western, Osceola, Ark.
Greenburg Am. Co., Bisbee, Ariz.
Gruberg, Max, Maiden, N. C.
Hill, Hugh W., No. 1, Tallapoosa, Ga.
Jones, Johnny J., Augusta, Ga.
Kranse Greater, Swainsboro, Ga.
LaMance's Attractions, (Fair) Carnesville, Ga.
Leggette, C. R., Lake Charles, La.
Metropolitan Shows, Buford, Ga.
Miller, Ralph R., Mansfield, La.; 12, Longview, Tex.
Morris & Castle, (Fair) Waco, Tex.
Naill, C. W., Galveston, Tex.
Page, J. J., (Fair) Newberry, S. C.
Pollie, Marianna, Ark.
Rice Bros., (Fair) Ashburn, Ga.
Rock City, (F[illegible]) Madison, Fla.
R[illegible]l Palm Am. Co., Jacksonville, Fla.
Rubin & Cherry, (Fair) Montgomery, Ala.
Snodgrass, T. L., Eufaula, Okla.
Stone, W. T., Whiteville, N. C.
Wade, W. G., (Fair) Blakeley, Ga.
Wise, Brenson, Fla.

Arcola Carries On

Arcola Park, Rochelle Park, N. J., predicted for scrapping, will function this summer. A new management will carry on with John Lustig, Paterson, N. J., builder, who had constructed the amusement park on notes assuming control and Moe Katz, original promoter, out.

The swimming pool, which got under construction too late for the 1928 season, will operate this winter as a skating rink and as a matatorium when the park reopens the latter part of next April.

Obituary

JAMES H. LEWIS.

James H. (Daddy) Lewis, 78, veteran actor of stage and screen, who made his home in the modest Chester House in Pawtucket, R. I., for the past year, died Saturday (Nov. 3).

Lewis started his stage career at 17 after spending a few years under the big top carrying water for the elephants. He was Baron Dangloss in "Graustark," played with William Hodge in "A Cure for Curables," and toured the west in "Tiger Rose."

The end came suddenly. He was preparing a speech for the Community Fund drive when stricken. Since retiring about a year ago Lewis busied himself in speaking for charitable enterprises and directing people with a yen for the stage.

Rhode Island press spoke "Daddy's" t[illegible]g line in columns of eulogy. Burial in Mount St. Mary's cemetery, Pawtucket, beside his boy, James Lewis, Jr., also of the profes[illegible]on who died 20 years ago.

DENNIS CLEUGH

Dennis Cleugh taken ill during a rehearsal of "Pleased to Meet You" at the Rialto theatre, Hoboken, N. J., died Nov. 2 of a heart attack in a taxi, while going to his home in New York. He last appeared on Broadway in a revival of "What Every Woman Knows." His courtesy made him popular with fellow players in the Rialto stock.

As the cab neared the Waldorf Ast[illegible] hotel Mr. Cleugh collapsed after saying: "I'm so sorry," his last words. A fellow professional sought the hotel doctor who pronounced the actor dead.

The deceased played the lead in "Pleased to Meet You," written by Christopher Morley, who though without experience stepped into the role without informing the company of Cleugh's death until after the night's performance.

ARTHUR P. FOX

Arthur P. Fox, 53, magazine writer and scenarist, died Nov. 1 from an attack of heart disease, at the Oviatt Hotel, Los Angeles.

Fox was employed for many years on the Denver and Rio Grande Railway until he was injured in a wreck and doctors informed him that he would never be able to do physical labor again. He turned to writing, and critics predicted a bright future for him.

About three years ago he came to Los Angeles and has since devoted his time writing for Universal.

He is survived by a sister, Mrs. C. A. Wagner, of Los Angeles. Interment at Hollywood Cemetery.

LILLIAN REMINGTON

Lillian Remington, 47, actress, ill for some time, died in New York Nov. 2. She had appeared in musical shows and vaudeville for 30 years. Her husband, Otto Ernstein, survives.

Interment in the Actors' Fund plot in Kensico cemetery, N. Y.

P. HENRY CLARKE

P. Henry Clarke, 79, actor, for 14 years ticket taker at the Copley theatre, Boston, has died as the result of being struck by an automobile a month ago. Clarke made his stage debut at 19 with the team of Clarke and Barney. He sang tenor roles opposite Minnie Palmer and toured Europe with her in "My Sweetheart." He was with Corinne for six years and the second American to sing Nanki Poo in "The Mikado." After marrying Mattie Temple 42 years ago they formed the team of Clarke and Temple. The Clarkes went to Boston 15 years ago to live. His wife and daughter survive.

ANN DAY PERRY

Ann Day Perry, 79, legitimate actress known professionally as Anna Ulmer, died recently on Peak's Island, Me. Her last stage appearance was in "Little Misfortune" about eight years ago.

Miss Ulmer was a graduate of the Sargent School of Oratory, New York, and was also an accomplished musician.

SALLY MORRIS ALLWOOD

Sally Morris Allwood, actress, died Oct. 29 at her home in Columbus, O.

Miss Allwood had been with a number of shows, having started with Frank Daniels in "Little Puck" and also appearing with York and Adams. She was the sister of Ruth Jarvis, now with the Jarvis Revue.

Mrs. Fannie Weissager, mother of Lawrence and Milton Shubert, and sister of Lee and J. J. Shubert, died Sunday (Nov. 4) in Syracuse of heart trouble. Mrs. Weissager was the wife of William H. Weissager, of the Hotel Bancroft, New York. She had gone home to attend the funeral of William Rubin, Shubert attorney in Syracuse, who was an old friend of the Shubert family.

Mrs. Weissager is survived by her sons and brothers.

Milton Shubert was in Syracuse with a show at the time his mother died.

Interment in New York.

A Memorial service for the late Dixie Hines will be held Monday (Nov. 12) at 1 o'clock in the Le Verne theatre, West 39th street, under the auspices of the T. P. R. O. A., of which he was a founder.

Marguerite Robertson, 48, dramatic director and writer, died at the Playhouse, Hopewell, Junction, N. Y., Nov. 1.

BILLS NEXT WEEK

(Continued from page 39)

Butterfield

ANN ARB'R, M'H.
Michigan
1st half (11-14)
Walter C Kelley
(Two to fill)
2d half (15-17)
Myers & Bonjohns

BAY CITY, MICH.
Regent
1st half (11-14)
Hewitt & Hall
Myers & Bonjohns
(One to fill)
2d half (15-17)
Rodeo Boys
Clara Howard
Briants

B'TLE C'K, MICH.
Bijou
1st half (11-14)
The Colleanos
Clara Howard
Tiebor's Seals
2d half (15-17)
Midie & Ray
Orig Honey Boys
(One to fill)

B'T'N H'B'R, M'H.
Liberty
2d half (15-17)
The Agemos
Newhoff & Phelps
Wm Desmond Co

FLINT, MICH.
Capitol
1st half (11-14)
Paul Remus Co
Hooper & Gatchett
(One to fill)
2d half (15-17)
Billy Hallen
(Two to fill)

K'L'M'ZOO, MICH.
State
1st half (11-14)
Edna W Hopper
Orig Honey Boys
(One to fill)
2d half (15-17)
Walter C Kelley
(Two to fill)

LANSING, MICH.
Strand
1st half (11-14)
5 Mounters
Little Jack Little
(One to fill)
2d half (15-17)
Hewitt & Hall
Edna W Hopper
(One to fill)

OWOSSO, MICH.
Capitol
2d half (15-17)
The Colleanos
(Two to fill)

PONTIAC, MICH.
State
1st half (11-14)
Foster & Peggy
Newhoff & Phelps
(One to fill)
2d half (15-17)
5 Mounters
Little Jack Little
(One to fill)

SAGINAW, MICH.
Temple
1st half (11-14)
The Briants
Billy Hallen
(One to fill)
2d half (15-17)
Tiebor's Seals
Hooper & Gatchett
Paul Remus Co

Stanley-Fabian

BAYONNE, N. J.
Opera House
1st half (12-14)
Hudson Wonders
(Others to fill)
2d half (15-18)
Haynes L'hm'n & K
(Others to fill)

ELIZABETH, N. J.
Ritz
1st half (12-14)
Mario & Lazarus
McGrath & Travers
Smith & Dale
(Two to fill)

HACKENS'K, N. J.
Lyric
1st half (12-14)
Kennedy & Francis
(Others to fill)
2d half (15-18)
Hudson Wonders
(Others to fill)

HOBOKEN, N. J.
Palace
1st half (12-14)
Dixie 4
Kirby & Duvall
Mason Dixon Co
(Two to fill)
2d half (15-18)
Jerome & Evelyn
Frank Sabine Co
(Three to fill)

PASSAIC, N. J.
Montauk
1st half (12-14)
Reed & Duethers
Keno & Green
Mayers & Hanford
2d half (15-18)
Dixie 4
J Rankin & Belles
Kirby & Duval
(Two to fill)

PATERSON, N. J.
Regent
1st half (12-14)
Janet Reade
Jerome & Evelyn
(Three to fill)
2d half (15-18)
Meyers & Hanford
McGrath & Travers
(Three to fill)

Fox-Poli

BRIDGEPORT
Palace (5)
Tracey & Hay
Oscar Lorraine
Medl'n Singers
Poli
2d half (8-11)
Maddock's Topics
Burke & Durkin
Jarmon & Green
Mixed Pickles
(One to fill)

HARTFORD
Capitol (5)
Paris Creations
Billy Farrell Co
D Paskman's Mins
Palace
2d half (8-11)
Pickard & Pal
Wally Sharples Co
Burns & Kissen
Modern Cinderella
(One to fill)

SPRINGFIELD
Palace
2d half (8-11)
Weir's Elephants
Jack Osterman
Dancing Around R
(Two to fill)

WATERBURY
Palace (4)
J C Flippen Frolics

WORCESTER
Palace (4)
Emory Manley Co
Sunshine Sammy
Honorable Mr Wu

Cabarets

NEW YORK

Casanova Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
J'n Carter-Waddell
Jerry Friedman Orc

Chateau Madrid
Harold Leonard Or
Jack White
Frances Shelley
Alice Boulden

Club Barney
Walter O'Keefe
Hale Byers Orch

Club Lido
Rolits & Rabon
H Rosenthal Orch

Club Monterey
Vic Allen
Otto Walker
Jerry Osborne
Frankie Morris
Norma Maxine
Roy Kosser
June C[illegible] Or

Club Richman
Harry Richman
Frances Williams
Aronson's Com'ders

Frivolity
N T G Rev
Tom Timothy Bd

Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or

Hotel Biltmore
Northway & Chiles
B Cummins Or

Mirador
Edith Sheldon
J & M Jennings
Bee Jackson
Evelyn Martin
Page Sis
Arthur Gordoni
Meyer Davis Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Or

Silver Slipper
N T G Rev
Lexie Storey
Frances Millern
Jimmy Carr Or

St. Regis Hotel
Vincent Lopez Or
Fowler & Tamara

CHICAGO

Alabam
Dale Dyer
Ollie Bugbee
Dottie Dale
Zelma Jensen
Willie Tyler Bd

Blackhawk
Coon-Sanders Bd

College Inn
Ray Miller Bd
Blew Blowers

Golden Pumpkin
Al Reynolds
Baby Peira
Valle Nalli
2 Bad Boys
Thelma Terry Bd

Granada
Guy Lombardo Bd

Green Mill
Tiny & Leonard
Adele Walker
Lillian Barnes
Mary Stone
Noel & Judith
Buddy Fisher Bd

Kelly's Stables
Johnny Dodd Bd

Oriental-Davis
Al Handler
Lee B Evens
Sol Wagner Bd

Lido
Tex Morrisey
Hank
Myrtle Lansing
Gladys Mitz
Kay Davidson
Joe Allen

Terrace Gardens
Olive O'Neill
Gus C Edwards Bd

Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd

Vanity Fair
Larry Vincent
Gene Gill
Dolly Sterlin
Johnson Sis
Jane McAllister
Patsy Snyder
Keith Beecher Bd

WASHINGTON, D. C.

Astor
E Dougherty Orch

Carlton
Meyer Davis Orch

Chantecler
Walter Kolk
Meyer Davis Orch

Club Madrillon
[illegible] Orch

Lotus
Irv Boernstein Or

Swanee
King Cole Orch

Venus
C Wright Orch

Wardman Park
Max Lowe Ent
Meyer Davis Orch

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CHICAGO

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Palace

Sophie Tucker one of the few names able to draw in local vaudeville, brought a near capacity turnout Sunday afternoon. First handing out five well browned lyrics, Soph went into full for a musical sketch in which she convinces a cheating wife that it's not wise to fool with Greek neckers. Few of the crowd knew that Soph just came back from Europe until she told 'em, fewer yet were able to understand her smattering of B'way cracks, but the reception and appreciation were great.

Lady Tucker closed the first half, probably placed there because it would be tough for anybody to follow. Preceding here were Billy and Elsa Newell, with the past and present comedy lyrics that have been changed slightly since recorded for Vitaphone. Act is better in person, and legitimately went to a speech. Another Vitaphone subject, Harry Conley, also works slightly different in person than as part of a four bit film bill. His act concerns a self-esteemed country slicker who hits New York to sow his oats and winds up unintentionally in his doctor friend's apartment with the doc's wife. Gag is that the doc told him to sow the oats. Act uses a flock of scenery and is long without sagging.

Opening were Monroe and Grant, comedy trampoline workers. Good. Ashley Paige, dancing with his xylophone, was satisfactory. Lee Gail Ensemble, five people dance act, is fast paced and has talent assisting the featured Gail team. The latter have adaigo, Apache and ballroom routines, all carrying class. Supporting are The Sheltons, acrobatic mixed pair; Edna Mae, solo dancer, and Dave Steiner, bouncing hoofer.

Jim McWilliams, clowning with a piano, is timely with his burlesque on campaign speeches. He was important next-to-closing. Franklyn D'Amore, assisted by man and girl in comedy dance and acrobatic act, closed. *Bing.*

State-Lake

Just an evenly balanced bill this week; nothing outstanding. Sunday morning mob was scarce in number and unreceptive in mood, making it tough on the acts.

Topliners were Nick Altrock and Al Schacht, baseball clowns. Short trailer on screen sends the boys out on the stage into a ringed arena for some burlesquing with gloves. Joe Engel does all the talking. Altrock and Schacht provide enough comedy to satisfy, though too bad they didn't get a chance to talk.

In closing, Muriel Kaye Co. was easily the best looking turn in the layout. Why a brilliant dancer like Miss Kaye should close shows is one more question. Act is class from every angle and deserves a better break. Tom and Ray Romain Co. have a musical comedy skit that runs smoothly. Boys are twins, and two nice looking gals round out the troupe. Nothing unusual but okay.

Paul Whiteman's Rhythm Boys would have been show stoppers with more life in the audience. Corking performers who know how, when and where. For the picture houses a cinch. Noami Ray and Eddie Harrison were next to shut. Usually a big laugh item, and suffered along with the rest—and for the same reason. Openers were Hashi and Osai, mixed Jap team doing perch work, hand balancing and tumbling. Carry an attractive set.

In No. 2 was Billy Shone and Betty Rich in the same act Shone formerly did with Miss Squires. Shone's material is still spotted with raw edges, apparently from which he can't get away. Renie Riano and Jay Velie not caught at this performance. "Show Folks" (Pathe), feature picture. Biz picking up Sunday afternoon.

Englewood

This is a neighborhood R-K-O stand, and its bills have progressed from awful to pretty good in recent months. Ditto for biz.

George La Follette, quick change artist and illusionist, headed the last half bill last week, working a fine act with faded scenery and dirty props. With the aid of a paint bucket the act would be able to appear in the best spots without looking like a poor relation.

Another good turn was Nina and Revue, closing, with considerably more variety than the average dance act. Nina works toe, eccentric, and snake routines, and is supported by six chorines, gent hoofer and drunk dancer on skates. Possesses dressing, novelty and talent, and is worth the better houses. Princeton and Yale, next to closing, had no trouble with slang dialog delivered in front of a freak night club. Princeton has a worth-while habit of reading the dailies, and his current event gags are timely, something no sound short can ever be.

Gilson and McCree, femme comedy and song team, deuced, looked and went fairly. Attempting too much subtlety in some of the gags for family time. Three Freehands, pole balancing trio, opened okay. "Domestic Meddlers" (T-S) film feature. Sizeable crowd of families and blokes in the house. *Bing.*

Congress

Rain Thursday night dampened business at this neighborhood stand. House just about half filled. A toss-up between radio and a show in weather like this.

Nothing special to attract in the five vaude turns. Only one act caused the audience to sit up. Stir was Ross Wyse, Jr., comedy acrobat and dancer. His head pirouettes, alone, would be sufficient, but he has appearance and showmanship besides. Act includes three people.

Roletta Boys, openers, were too slow. Both play accordions, and while proficient fail to arouse. New numbers would help. As is, the boys reel off five or six tunes without a let-up. Romaine and Castle, two boys around for years, are still doing the same stuff. Romaine's colored femme impersonation usually gets a laugh. Didn't seem to catch here. Neither did Castle's talk and piano playing.

Evelyn Phillips Co., song and dance affair with two boys assisting, did not impress, either. Routines not fast enough, with no exceptional dancing bits by anyone. Closing were France and La Pell, man and woman, the girl on the perch. Some neat work by the latter while her partner holds the pole. Okay on either end of a small time show. Reginald Denny in "Night Bird" (U) the picture.

Jules Alberti orchestra, formerly at the Southmoor hotel, open at Luigi's, Detroit, Nov. 14.

B & K's Tower theatre is running collegiate frolics Thursday nights for Chicago U students. Frankie Masters, m. c., once slept on the Midway.

Hoosier, Whiting, Ind., started a week-end stage band policy. Is using Weinberg's Revusicals, with Billy Weinberg m. c.

Jack "Peacock" Kelly, former m. c., at the Senate, has rejoined the Mark Fisher stageband as drummer.

Will Higgie Co., between vaude dates, playing this week at the College Inn.

Ascher Levy and Sam Kahl's two stock houses in South Bend, Ind., and Madison, Wis., are reported turning in a combined weekly profit of around $800.

Harry Gourfain, production manager, Regal, Chicago, is in New York looking over local shows.

Gray Family was attached for $345 at the Pantages, Kansas City, by Marty Deems, costumer.

Old Olympic, to be known as the Apollo when alterations are finished, will not be ready before the middle of December. Originally announced to open this month.

An ordinance in Abingdon, Ill., prohibiting unnecessary labor on Sunday, was ruled illegal when the town's 84-year-old mayor caused the arrest of Percy Gladden, theatre manager, for exhibiting films on Sunday.

Keystone theatre, on Sheridan road, started with wired programs last week.

Harry Graham, former assistant branch manager of Pathe's Chicago office, has been promoted to manager of that firm's Indianapolis territory. Graham's place in Chicago has been filled by J. J. Clark, promoted from suburban salesman.

Goodman Memorial theatre produced Gogol's "The Inspector General" Nov. 6. B. Iden Payne in lead role.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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MONTREAL

Palace—"Lilac Time," wired.
Capitol—"Woman Disputed."
Loew's—"Woman From Moscow."
Imperial—"Show Girl."
Princess—"Why Worry?"
Orpheum—Stock.
Gayety—Burlesque.
Strand—Change films.
Empress—Change films.

Children's Act barring youngsters under 16 from attending moving picture houses, after being ignored for the past three months, has cropped up again. Thirty Montreal theatre managers moved last week before a Superior Court justice for suspension of procedures against them in the Recorder's Court until the Superior Court shall have delivered judgment against Jules Duhamel, manager of the Pastime theatre. The latter took his case to the Superior Court some months ago to challenge the jurisdiction of the Recorder's Court and the constitutionality of the Quebec law.

Premier Taschereau, also Attorney General of the Province of Quebec, will, it is understood, contest the action of the managers which comes up for hearing this week. Duhamel has secured a writ of prohibition suspending the Recorder's Court from proceeding against him and the other managers who include the largest theatres in Montreal are also asking suspension of proceedings.

Province of Quebec Board of Censorship of theatrical posters instituted this week in Montreal under an amendment to the Quebec Moving Pictures Act passed at the last session of the provincial legislature. Posters are at present subject to the scrutiny of boards named by the various municipalities, but these boards will automatically disappear with the creation of the new provincial body. Personnel of the new board will be named within the next two weeks. Headquarters of the new organization will be at the office of the present Board of Film Censors in this city. Complaints against the type of poster used by theatres have been fairly numerous throughout the province of Quebec and in the local press, hence this action by the Quebec Government.

Guy Weadick, manager of the Calgary Stampede, has directed the first moving picture production of British-Canadian Pictures, entitled "His Destiny." It was given a private showing by Associated Screen News in this city, which had done the photography. It is a vivid picture packed with thrills and comes nearest to a genuine western film than most, with many shots of bucking horses and stampeding herds at close range. Neil Hart and Barbara Kent are the stars. Some shots of the last Calgary stampede.

Taken ill on the stage this week, Maurice Meerte, leader of the orchestra at the Palace, has been ordered for complete rest. His place has been filled for the time being by arrangement between Manager Harry Dahn and the Windsor Hotel, by Danny Yates, leader of the Windsor Hotel orchestra.

An average of 5,000 people a performance attend moving picture theatres in this city, George Rotsky, manager of the Palace, told the Lion's Club at their weekly lunch at which he was speaker this week.

Little Theatre Players open in this city middle of month with "Plots and Playwrights."

EDMONTON, CAN.

Two successive good crops in western Canada have turned eastern producers' eyes towards the prairies. Season looks particularly attractive. City has an urban population of about 70,000 to draw from, and, in addition another 25,000 in the surrounding country, served by good roads.

Pantages, under lease to F. P.-Canadian, is under a policy of three days pictures and a like period of Pantages vaude, jamming them, especially for vaude. Walter P. Wilson, manager.

Famous Players' biggest Edmonton first-run picture house, Capitol, managed by Harold Bishop, is to be wired this autumn. Gallery may be built to increase capacity to 1,500.

Empress, F. P. house, working gift night, country store and contest idea to good effect. Owing to live management of Sam Binder, turning them away.

Coming attractions at the Empire include the Stratford - on - Avon Players, and Gordon McLeod, English actor. "Hit The Deck," and "Desert Song" also booked.

Dr. Maximilian Langsner, Viennese criminologist, who broke into fame by assisting the Alberta Provincial Police to solve the quadruple Mannville murder, started a lecture tour here to good business. He is at present working on the mysterious disappearance of Ambrose Small, Toronto theatrical magnate and has been getting columns of publicity in the papers.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Mary Dugan" (2nd wk).
Shubert—"The Jealous Moon."
Proctors—Vaudefilm
Loew's State—Vaud, "City Sleeps."
Newark — Vaud, "Freedom of Press."
Mosque—"Battle of Sexes," wired.
Branford — "Companionate Marriage," show.
Fox Terminal—"Four Sons (3rd wk), wired.
Rialto—"Submarine" (2nd wk).
Capitol—"Apaches of Paris."
Goodwin—"Street Angel."
Empire—"Ginger Girls."
Orpheum—Colored tabs, films.

"Fighting the White Slave Traffic" did very well the first week at the Capitol without endangering the house record at all, but the second week showed quite a drop. Heavy exploitation and the name accounted for the draw but the picture itself is not thought much of.

Stanley Company is going to erect 6,000-seat house on the property at the corner of Broad and Lafayette streets. Large tract is actually an L about the corner building which is not involved. Theatre will naturally have entrances on both streets, although no plans have been given out. Construction will go right ahead.

In place of Al Belasco Harry Crull has installed Benny Ross, recently with "Excess Baggage" as m. c., alternating with Charlie Melson. The Sunday morning dancing classes inaugurated by Belasco are so popular that Crull has hired a dancing teacher to continue them.

Harry Schwartz, orchestra leader, of Union City, is suing his wife, Gloria, chorus girl and dancer, of 84 St. Marks avenue, Brooklyn, for divorce on the grounds of misconduct. Mrs. Schwartz is suing him for separate maintenance.

Schwartz admitted he had abandoned his wife but alleged that she had told him before marriage she was Jewish, which he found to be untrue.

The misconduct Mrs. Schwartz is accused of, she stated, was a frame-up by agents of her husband. Schwartz has twice been cited here for contempt of court and on one occasion Vice Chancellor Church said Schwartz' affidavit was a deliberate lie. Decision has been reserved by the court.

BRONX, N. Y. C.

Bronx is to have a new subway circuit house, in spite of imminent closing of Bronx opera house. New one will be in the Fordham section, at the Grand concourse and 182nd street, built by Sam Greenberg, owner of the Park Plaza, vaudefilm, in association with J. Lask.

First instance of a New York City neighborhood theatre with branch ticket offices is the Keith Coliseum, on Washington Heights. House has established two such places in the Bronx along the carline routes leading to it.

Intimate Playhouse, in the Bronx, which flopped as an art theatre, has re-opened as a Yiddish legit house, again operated by Sidney Stavrof. House is currently sheltering the Vilna Troupe.

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Imperial

With a single exception current bill is up to standard. One disappointment was the opener billed as Angelo Armenti but not the original tumbler of the same name. Armenti goes through a routine of tumbling with apparent carelessness. His announcements are indistinct and act fell flat.

Deuce allotted to Zimmerman and Granville, mixed yodellers, well liked. Reeder and Seager, two boy piano players, have personalities and play. Finale is novel, switching from one keyboard to the other and winding up by each having one hand on each piano while playing. Clicked.

Outstanding was Robert Carlson Swede monologist and songster, and closing was Dorothy's Circus, pony-dog turn utilizing a one ring idea "Silver Slave" (WB) on screen.

Edwards.

San Francisco Symphony orchestra inaugurated its eighteenth season Nov. 2 with a program at the Curran theatre. Alfred Hertz conducted.

Despite they were married in Mexico two years ago, John Davis, professionally Coffee Dan, of that cafe, in San Francisco and Los Angeles, and Ruby Adams, former stage actress, were married a second time here.

Booking department of West Coast Theatres, Northern California division, moved from second to third floor of Granada Theatre building, to take advantage of larger quarters. Move is temporary, as with Publix taking over operation of its local houses on or before Jan. 1, West Coast excess will move to new quarters in the Loew's Warfield building. Nick Turner's force now comprises (Mrs.) Mabel Kahn, booker; Ethel Seavers, formerly information clerk, and in charge of local Fanchon and Marco bookings, as assistant, and H. Piner, clerk.

Local Paramount accounts are now being supplied with a new type of three sheet posters by that company. Heretofore, threes always were printed in three sections (one sheet each). New style prints a two-sheet section and a one sheet section, either top or bottom, thereby overcoming any creases in faces or heads, which has been a bugaboo in the past. All Paramount paper is now supplied with extra "spots" for sound houses.

John Philip Sousa plays four concerts at Dreamland Auditorium here and two concerts in Oakland starting Nov. 3.

Sam and Beatty opened the new El Camino at Antioch, Cal., Nov. 1 1,300-seater. Straight picture.

R. A. (Dick) Marshall, general manager for Henry Duffy, is enroute to New York to line up plays and guest stars for the winter season. He will be away about three weeks.

Warfield and Granada will have a merry stage war next week with the former presenting Charlie Murray at the head of a Fanchon and Marco idea and the Granada with Charlie Chase, also a film comic, in addition to the regular Publix unit.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"The 19th Hole."
Circle—"Mother Knows Best."
Indiana—"Show Girl."
Lyric—"The Streets of Illusion," vaudeville.
Keith's—"Road to Ruin" (2nd week).
Apollo—"Caught In the Fog."
Loew's Palace—"White Shadows in the South Seas."
Mutual—Burlesque.
Colonial — "Bare Facts," Jack Kane stock revue.

"The Silent House," at English's

"Hit the Deck" will be the Thanksgiving attraction at English's.

Roltaire Eggleston, former Keith manager, returning to this city from Atlanta, where he was with Keith's, to enter private business.

New York Philharmonic Orchestra booked at Murat for Nov. 12.

Sousa will be at the Cadle Tabernacle Nov. 23.

Little Theatre will open season Nov. 12 with "The Queen's Husband." George Somnes will direct again.

Cooney Bros. Theatre Co. will wire the Gary theatre, Gary, Ind., this month. House has been redecorated.

Erection of a new house at Lafayette, Ind., is planned by local company, headed by Carl Mote, attorney. Fitzpatrick and McElroy, Chicago, will lease the house.

Mrs. Margaret Kunkle, 25, was fined $100 here because Judge George Denny believed her dance "wasn't nice." Ed Galligan, Rialto manager, paid the fine.

F. J. Rembusch, Shelbyville chain operator, heads the Community Photoplay Houses, Inc., which has been formed to operate 30 houses in co-operation with the Hayes organization.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
Temple—"Tommy" (stock).
Rochester (wired)—"Woman Disputed" and vaude.
Eastman—"Our Dancing Daughters."
Fay's (wired)—"The Singing Fool" (3d week).
Regent—"Moran of the Marines."
Piccadilly—"The Naughty Duchess."
Victoria—Stock burlesque.
Gayety—Stock burlesque.

Louis Calhern, here one week with the Cukor Kondolf company (stock), has returned to New York. Wallace Ford will be leading man and Charlotte Wynters, recovered from a recent illness, leading woman.

Margaret Cusack, summer stock favorite here several years ago, quit her domestic role to play week's run with this company in "Yellow." Her husband, E. P. Schlegel, approved.

Charles Curtis and band are playing at the Odenbach restaurant with Jerry Franks, entertainer, and Catherine Rich, dancer, featured.

Gene Fogarty and entertainers are featured this week at the new Marigold restaurant.

DALLAS

By HARRY GOLDBERG

Palace—"Varsity."
Old Mill—"The Whip" (wired).
Capitol—"The Night Bird."
Ritz—"Glorious Betsy" (wired).
Melba — "The Singing Fool" (wired).
Majestic — Pictures and vaud. (wired).
Arcadia—Pictures.
Showhouse—"The Firefly" (roadshow).

Jack North joined the "Kat Kabaret," Publix unit, in Dallas last week.

Cedar Palace, formerly the Ozarks roadhouse, was totally destroyed by fire Hallowe'en night after all customers left. Three cooks, who sleep at the place, were burned to death. Cedar Palace had been a popular rendezvous for the last six years. It operated as a dancehall and chicken garden. It was operated by Ben Cantress.

Fire destroyed the Ideal theatre, Bryan and Peak street. Loss is estimated at $15,000.

VARIETY BUREAU
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By HARDIE MEAKIN

Belasco—"Scarlet Woman"; next, "Sacred Flame."
National—"Hit Deck"; next, Macbeth."
Poli's—"Abie's Irish Rose."
Gayety—Stock bur.
Strand—Mutual bur.

Pictures

Columbia—"Lovers" (2d week).
Earle—"Terror."
Fox—"Dry Martini."
Keith's—"St. of Illusion."
Little—"Nature and Love" (2d week).
Met—"Companionate Marriage."
Palace—"The Wind."
Rialto—"Man, Woman and Wife."

Exodus beginning at Keith's with every indication pointing to a closing Saturday (Nov. 10) at the end of the two weeks' notice. First to leave is Fred Clark, for almost 1 years musical director. He goes to Keith's Boston to hold down the first violin chair in the pit orchestra.

Hotel Hamilton has joined the night club operators. Opened its basement room Saturday with the Bombrest-Strickland orchestra.

Ethel Barrymore had luncheon with the President and Mrs. Coolidge last week. First lady of the land is getting to be a regular Fox patron, catching the combined screen and stage show almost weekly, along with her official escort J. J. Fitzgerald.

Corbin Shield, p. a. of the Rialto credited hereabouts with having engineered the picture of Barbara Kent with the President and Mrs. Coolidge at the military circus, has yet to hear of any complaints from the White House. Mabelle Jennings, d. e. of the News, commented on the reported presidential disapproval and recalled the time "Snookums" climbed all over the person of the chief executive and thereby "knocking presidential taciturnity for a row of bean pots."

MILWAUKEE

New Pabst—"Gay Paree."
Garrick—"In Abraham's Bosom."
Empress—Burlesque stock.
Gayety—Mutual burlesque.
Alhambra—"Man Who Laughs" (wired).
Garden—"Singing Fool" (5th week).
Majestic—"Woman Disputed."
Merrill—"First Kiss."
Palace—"Oh, Kay"-vaude.
Riverside—"Cameraman"-vaude.
Strand—"Wings" (3d week-wired).
Wisconsin—"Women They Talk About."

Fiske O'Hara, whose "Molly and Me" closed after playing the New Pabst two weeks ago, is at the Wisconsin this week. With Dave Schooler out as m. c., band has been returned to the pit for the first time in two years. House will run presentations with band off stage from now on.

George Arliss, scheduled here last week, cancelled due to illness. Pabst was dark.

Lyman Ballard, former UA representative, and Sam Abrams, former exchange chief here for FBO have joined Gotham and are out selling Bristolphones. More than 28 are reported sold to Milwaukee neighborhoods.

Sherman Brown announced the Davidson will be completed by the end of this month and a rep company will take over the place. House, for years, has been town's only legit theatre. Legit has been moved to the New Pabst.

MINNEAPOLIS

By LESTER REES

Met.—"Vagabond King" 1st half; George Arliss, 2d half.
Garrick — "Abraham's Bosom," 4-7.
Shubert—Stock.
Hennepin — "Show Folks" and vaude.
Pantages—"Mother Machree" and vaude.
Palace—Comedy Tab.
Gayety—(Mutual bur.).
Minnesota — "Woman Disputed" and stage show, "Harem-Scarem."
State—"Tempest."
Strand—"Women."
Lyric—"Waterfront."
Grand—"The Terror," 2d run.

With three first class road attractions here this week, new record for Minneapolis established. "Vagabond King" and "Merchant of Venice" at Metropolitan. "In Abraham's Bosom" at Garrick.

Both the Hennepin-Orpheum and Pantages played up their screen attractions above their vaudeville and splurged on their exploitation this week.

F. & R.-Publix open new $300,000 all-sound St. Paul loop theatre, Riviera, Nov. 10. Seats 1,400. Opening, "State Street Sadie."

With the Riviera's opening there will be three St. Paul loop theatres equipped for sound. Capitol and Tower, others.

Ingram and Zdarsky, musical directors at the Minneapolis St. Paul and St. Paul Capitol, respectively, traded places this week and were billed at each house as guest conductors.

SEATTLE

President—"The Unwelcome Guest" (stock).
Seattle—"Moran of Marines," stage show.
Fifth Avenue—"Dancing Daughters."
Blue Mouse—"Home Towners" (3d week).
Music Box—"Singing Fool" (6th week) and Vita.
Coliseum—"Saw Dust Paradise."
Columbia—"Do Your Duty."
Winter Garden—"Michigan Kid."
Pantages—"Mother Machree" and vaude.
Orpheum—"The Water Front" and vaude.

John Hamrick is in New York on an annual visit. He plans visiting Los Angeles prior to returning here.

Arthur Frahm leaves this week for Los Angeles where is will manage the President for Henry Duffy. He will be succeeded here by Emil Bondeson.

Mrs. George Rogovoy, wife of the musical director at President, was badly injured when struck by a hit and run auto driver who was later arrested.

Arnold Flink is now assistant to Jim Clemmer at the Fifth Ave.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Marco Millions."
Hanna—"Headin' South."
Little—Leiber Co.
Alhambra—Stock.
Gordon Sq.—Stock.
Colonial—"Simba" (4th week).
Play House—Rep, 3d week).
Stillman (wired)—"Singing Fool."
Allen (wired)—"Home Towners."
Palace—"Tenth Avenue"-vaude.
Cameo (wired)—"Caught in Fog."
Hip (wired)—"Kings" (2d week).
State (wired)—"Moran"-unit.
Keith's 105th—"Take Me Home"-vaude.
Columbia—Mutual bur.

Jose Acosta, leader of WTAM's radio symphony orchestra, will be musical director of new Uptown, 3,000-seater neighborhood, opening at Thanksgiving.

Metropolitan reopens Nov. 11 for "America Under Fire," official war film, under auspices of local American Legion.

Three Cleveland-made educational films, produced by the Art-Film Studios, Tri-State and Alpha Motion Picture studios, will be shown in all Cleveland theatres during the Community Fund campaign, Nov. 19-27. Scenarios were written by William Gonson Rose, chairman of the fund's movie division.

Carlton Brickert, actor, has announced the opening of a course of instruction in talker technique at his Ohio School of Stage Arts.

KANSAS CITY

By WILL R. HUGHES

Midland—"Woman Disputed."
Mainstreet—"The Crash"-vaude.
Newman—"Singing Fool" (4th wk).
Pantages—Vaudfilm.
Royal—Pictures.
Uptown—"Private Life."
Globe—Pictures.
Orpheum—Stock.
Gayety—Mutual bur.

Opening of the Oberfelder-Ketcham stock at the Orpheum in the "Baby Cyclone," regular society affair. Long time since this town has given any real support to a stock; tried a number of times. With the visiting star policy and high class plays promised, outlook more promising.

Wage scale for union operators, hanging since down town houses out in talkers, now settled. Tentative scale of from $90 to $120 paid by the managers awaiting adoption of a scale.

Chic Sale strongly advertised as star of "Gay Paree" next at the Shubert (stage) but Globe, pictures, is showing him as a Fox talking short.

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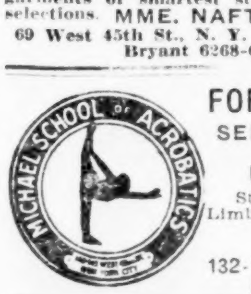

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Orpheum

For the first time in weeks the Orpheum wasn't a one way street—closed to everything except song and dance traffic. Result was plenty of variety and the customers had a good time. Most stayed for the trained seals.

Cecil Lean and Cleo Mayfield, holdover toppers, were pushed up to No. 3 to make way for Max Fisher's orchestra and Trixie Friganza. Fisher came back with a surprisingly good stage routine.

Samaroff and Sonia opened with an acrobatic dog act that was good enough for the ace. Followed by Harry Bentell and Helen Gould, who hoofed and pounded an xylophone and sometimes did both. Girl a bit plump but has a fast set of toes. Lean and Mayfield had complete change of routine, with exception of a patter song, reviving some of their best of past years. Turn was better than that offered the first week and mob liked.

Joe Marks, helped by Mae Leonard and George Brown, is not a natural comic but his gags are well staged and he works so hard that, combined with his hoofing, it puts him over. His continual invitation to the crowd to applaud for more wasn't so hot, but he delivered. His helpers don't.

Fisher has a good orchestra with the whole band blossoming out as vocalists in a comic number. As an encore, they introduced a couple of varsity draggists, said to have been found in a local dance hall, and they were plenty hot. Outfit is good but pretty brassy at times. Crowd went for them and yelled for more until the intermission.

After the newsreel, Teck Murdock and three girls. Murdock can't sing and his hoofing isn't so hot. Girls not strong either. Turn is a comedy half sketch with Murdock as a lady killer.

Trixie Friganza, next to shut, came on looking like the iron horse, but turned out she wasn't quite as fat as that. She stripped gown after gown until down to a bathing suit, and kept herself under a beach robe in the mermaid rig. Her usual routine but demonstrated she's still there as an entertainer.

Odiva and seals shut and did just what the act has been doing for years, held most of 'em in.

Pantages

Apparently the new Pantages policy, using but two or three acts with a talking or sound feature picture, is the cake, for business at the Pan looks great. The picture "Uncle Tom's Cabin" last week was largely responsible for the full house. This was its maiden showing at popular prices after a $1.50 flop at the Criterion.

However, the two acts on the bill should not be overlooked as business getters.

Edithe Turnham and her Southern Syncopaters, colored band, raised the curtain and laid the peasants deep into their seats. An eight-piece hot mob, these, and they blew "St. Louis Blues" like their very lives depend on it. Miss Turnham, buxom colored performer, gets over a few nice bits of piano work and steps down front to croon some hot stuff about being ready for the river, et al.

A vocal trio, doubling from the band, is good, as is the violin trio leading a few numbers. Miss Francis varsity drags all over the place and takes a few legit bows after the final clash of the cymbal.

The other turn, DeToregos, bears the closing end in fine shape. Opening on a black "sike" for a sweet tango, giving the gal a chance to flash a neat but not gaudy pair of gams before whirling into a sure fire adagio catch-as-catch-can finish.

A pianist and a voice solo and duo for a costume change and the DeTorego pair pull a Russian with high kicks, and the way that lad tosses the beauty about is an eye opener.

Switching from the eye into full an artistically simple Indian set for their last dance, the pair clinch the performance and bow out. Somewhere in between all this, Miss DeTorego finds time for a tap number. Act is well dressed and of pleasant personality. The girl has looks and class and the boy has all the ear marks of a lady killer.

A "Let George Do It" comedy, Pathe Review and International Newsreel line up the bill.

There seems to be considerable differences between the Motion Picture Theatre Owners of Southern California, representing independent exhibitors and West Coast Theatres circuit regarding zoning and clearance schedules for the Los Angeles district.

Theatre Owners Association requested H. B. Franklin, head of West Coast, to rectify a section of the schedule which they claim does not reconcile with its basic principles regarding general admission prices charged. Franklin replied, saying that he regretted his organization was unable to give any information pertaining to zoning and clearance that affects other theatres, but they thought information could be gotten from film companies with whom they did business; after all, his organization had nothing to do with theatres other than their own in this situation.

As a result of the Franklin reply the organization, by letter, told its members it considered Franklin had gone on record to the effect that zoning and clearance schedule often sent to the exhibitors is not now applicable in situations wherein West Coast does not operate.

The organization considers that the exhibitor is no longer bound to apply the schedule given them under such conditions and requests the exhibitor to refrain from doing so. A copy of this letter sent to the members of the association, was sent to all sales and district managers and Los Angeles film exchanges for their information on the situation.

As its latest, the Workshop of Pasadena Community Players presented "The Powder Government," by Emmett Whinnery, Nov. 3, and will show it again Nov. 10. Cast includes Lennox Sexton, Wm. Phelon, Cathryn Peck, Margaret Rilling and Ned Prather.

John C. Frey has been made manager of the Belmont theatre. James L. Kendricks succeeds A. Fourmet as manager of the Highland.

J. Leslie Swope, president of West Coast-Hollywood Theatres, has announced management of the El Portal theatre, North Hollywood, has been assumed by Perk Swope. B. W. Garret has been appointed manager of the Vista theatre.

John F. Goodrich, writer, accepted advice of friends to avoid driving a machine over the ridge route returning from duck hunt in Kern River county, and to come back by plane. In a bank of fog the plane smashed into a cleared mountain side in Angeles Forest. Later in the moonlight the machine was able to take off and return to Los Angeles. Goodrich was badly bruised.

Results in Paramount golf tournament: Flight 1, Art Smith def. Charles Sewell, 3 and 2; H. M. Pugh def. W. T. Wookey, 8 and 6, and Dr. H. J. Strathearn def. J. J. Gain, 4 and 3.

Flight 2, W. P. White def. Lane Chandler, 3 and 2; Gordon Jennings def. Kenneth Ahlberg, 3 and 2, and W. P. McPherson def. A. Jack, 6 and 4.

Fred Datig, Paramount casting director, laid up by a badly inflamed eye. While playing with the Datig offspring the child's finger was jammed in his eye.

Josephine Lovett, M-G-M picture scenarist, is in Hollywood Hospital with injuries received when thrown from her horse in Beverly Hills. Miss Lovett is the wife of John Robertson, picture director.

J. Darsie (Foxie) Lloyd, father of Harold Lloyd, is ill at the Hollywood Hospital.

Charles M. Pyke, veteran producer of the Pyke Opera Co. of the '80s, confined to the Queen of the Angels Hospital here with a severe attack of rheumatism.

Paul Muni's first assignment for Fox will be "The Valiant," talking short, by Robert Middlemass and Halworthy Hall, Marcel Silver directing.

The studio street in front of the new sound stages at Metropolitan studio has been roped off to prohibit automobile traffic.

Howard Bretherton is directing the dialog sequences for "The Barker," recently produced by First National, for whom George Fitzmaurice directed the silent version. Dialog is being made at the Warner studio.

Increased activity in sound work at the M-G-M studios requires them to take immediate action in converting two of their present concrete silent stages for sound work. M-G-M just completed building two sound stage units, which are in operation now.

Joan Crawford is confined to her home with a bad cold. She is to play opposite William Haines in "The Duke Steps Out" for M-G-M. Picture will not be started until Nov. 15.

Joe E. Brown has gone to New York for "The Song of Broadway," United Artists.

Virginia Lee Corbin for femme lead in "Jazzland," Quality Pictures

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Gordon Avil, assistant cameraman for several years at M-G-M studios, has been promoted to shoot first camera on King Vidor's next picture, "Hallelujah."

Arthur Meyers, manager of the Mission theatre, Monterey Park, suburb of Los Angeles, had his tonsils removed.

Owing to the length of the feature, Warners' Hollywood has cut to three deluxe performances a day during the run of "Singing Fool." Saturdays and Sundays four shows are given. With stage show running 18 minutes, deluxe performance plays two hours and a half.

Victor Delory, vocalist and bass viol player, signed two-year contract with West Coast.

Judy King, back in Hollywood from Europe, will play her next in "Nightstick." Roland West will direct for United Artists.

First National started production on "The California Mail" with Ken Maynard. Albert Rogell directing. Supporting cast includes Paul Hurst, Captain Anderson and J. P. McGowan.

Universal is remaking part of "Give and Take" with George Sidney and Jean Hersholt. It was made several months ago, but will have dialog and sound added.

Hans Kraly and Charles Furthmann are to write continuity for a new Paramount Jannings picture when the basis of the story has been definitely set. Lewis Milestone will direct.

The city council has passed an ordinance which prohibits the erection of billboards, such as 24-sheet stands in the residential district. In the ordinance the city has been cut up into three sections: business, semi-business and residential sections. Ordinance prohibits sign boards larger than 12 feet square, which will eliminate all advertising display of this sort with possible erection of small signs for the sale of real estate.

Dita Parlo, German screen player, is here for the femme lead opposite Maurice Chevalier. She is under contract to Ufa and was loaned to Paramount.

Wallace Beery has passed his final test flight for government license as aviation transport pilot.

Columbia's executives no longer will be annoyed by the throngs of applicants for jobs as extras crowding about the main Gower street entrances of the studio. The casting office has been shifted to the next block, Beachwood drive entrance.

Richard Talmadge Productions, after making two subjects in San Mateo, near San Francisco, has given up the struggle of attempting to make pictures so far from Hollywood. The company is now installed in the former Gotham headquarters at Universal.

Sam Jacobson, publicity director at Universal studios, will use his spare time in supervising the production of "Christmas Carol," directed by Tom Terriss.

Vilma Banky has taken out her first papers for United States citizenship. She is not content to accept her Americanization through marriage; wants it on her own.

Jack Mulhall has wired his home in Beverly Hills for talkers. Equipment will be installed in his 50-seat theatre with stage.

Larry Darmour's troupe of kid actors appearing in the Toonerville series, have organized a football team and challenged the Hal Roach "Our Gang" team for a game. The joust is scheduled for Thanksgiving Day.

Voelkel Brothers, who have been running a tent stock outfit at Hawthorne, suburb of Los Angeles, for the past two years, have taken a lease on the Orana theatre, on the highway between Orange and Santa Ana and closed the tent show.

Forrest Taylor, playing leads in the Savoy stock, San Diego, has joined the Plaza Players at Sacramento. Billy Morgan, juvenile, also with the Plaza troupe.

Paul McAllister suffered a broken nose and a dislocated shoulder in an auto crash at Santa Monica, Cal. After treatment at an emergency hospital McAllister was permitted to go on his way.

Tom Reed, contract title writer for Universal, borrowed by First National to title "Synthetic Sin," starring Colleen Moore.

An exploitation gag used by the Criterion Theatre is that of offering free ducats to all applicants for marriage licenses during the run of von Stroheim's "Wedding March."

Pacific Coast League ball players now playing in the winter league here are due for a few fines if they persist in playing in games prohibited by the rulings of the National Association, according to Bill Lane, Hollywood owner.

Jack Silva, projectionist at the Plaza, Los Angeles, was painfully burned about the face and arms when the film burst into flames in the projection machine. Double break in the film was said to be the cause. Silva was taken to the Roosevelt Hospital, where physicians said his eyesight would be saved.

Charles Kirstein, managing the California Theatre in Huntington Park for West Coast, has been promoted to the management of the Westlake in Los Angeles, replacing Jed Buell, who goes to the house in the sticks which Kirstein vacates.

As soon as Tom Mix completes his six pictures for F.B.O. he contemplates making a 10-month vaude tour in Europe.

William Desmond will leave here in about two weeks to begin a vaudeville tour for Radio-Keith-Orpheum. He will appear in a sketch with his wife, Mary McIvor, entitled "The Right Man."

Harry D. Wilson, publicity director for Feature Productions, will resume the handling of Edwin Carewe and Dolores Del Rio's personal publicity in addition to his present duties.

Arvid E. Gilstrom returned from New York, where he made a study of sound recording, and will direct the first of the Octavus Roy Cohen stories to be produced by Christie in dialog.

After dark for several months Filmarte, neighborhood house in Hollywood, will attempt a comeback, showing second runs. It reopens Nov. 9, with "Wings."

LOUISVILLE

Brown—"Wings," second week.
Rialto—"Craig's Wife," vaude.
Gayety—"Moulin Rouge Girls" (Mutual).
Strand—"The Singing Fool," third week.
Mary Anderson—"Lilac Time," wired.
Alamo—"Beware of Bachelors," wired.
Majestic—"The Crash."
Loew's—"The Battle of the Sexes," wired.
Walnut—"Irish Hearts," tab.

"The Singing Fool" has been so big at the Strand that 13 extra ushers have been employed for the last two weeks.

George A. Sine, appointed general manager of the Fourth Avenue Amusement Co. last month took over his duties Nov. 1.

James Parrish and Dick Brown have been added to the Lehr-Mason Players at the Walnut.

Marvin Colyer, Rialto doorman, is editing a drama column in The Jeffersonian, published at Jeffersontown.

Columbia Players opened their season at the Columbia here with "The Patsy" Oct. 29.

F. J. Dolle, president of the Fourth Avenue Amusement Co., closed Vitaphone deals for all his company's Indiana houses last week. He also announced the purchase of the Mars, Luna and Family theatres in Lafayette, Ind. Company took over the theatres Nov. 1.

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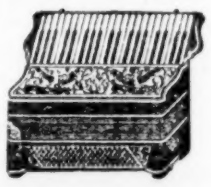
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White Maybelle
White Pierre
Wright Geo M
Wynn Ray
Younger Jack

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—1st half, Mitzi in "Lovely Lady," 2d half, dark; next week, "Good News."
B. F. Keith's—Vaudefilm.
Savoy—Burlesk stock.
Syracuse—Vaudfilm.
Strand—"Beware of Bachelors," stage band.
Empire—"Melody of Love."
Loew's State—"White Shadows."
Eckel—"Night Watch."
Regent—Change.
Harvard—Change.
Avon—"Wyoming."
Brighton—"Hangman's House"
Palace—"The Crowd."
Rialto—"Sables."

South Side's own private Rialto "war" gets underway next Monday when the Riviera, wired, second de luxe neighborhood house to be erected in this city, opens a few short blocks away from the Brighton, which bowed in with an invitation inaugural Thursday. Riviera is owned and will be operated by Harry Gilbert, veteran exhibitor. Brighton is under lease to the Frederick Ullman interests of Buffalo.

Estate of William Rubin, local Shubert legal representative for many years, and brother of J. Robert Rubin, of Loew's, who died here suddenly a week ago, will be in excess of $2,000,000.

The petition for letters of administration was filed here by J. Robert Rubin last week, and a second brother of the deceased, Harry Rubin, of this city, appointed administrator.

The petition fixed the amount of personal property at $265,000, and gave the realty as of unknown value. The deceased was one of the largest individual owners of property in this city, holding both business and residential realty of considerable value.

Leaving no will, the estate will be divided equally among the two brothers and three sisters, Anna and Jane Rubin of this city, and Mrs. Ida Esther Rosenthal of Binghamton.

The actual value of the realty left will not be known until an inventory and appraisal has been made.

Winter stock season is swinging into action up-state. The Graham Players, bowing in last week at the Hippodrome, Oswego, were followed this week by the Broadway Players, opening at the Majestic, Utica. Next week will see still a third up-state stock, Majestic Players, Elmira.

Edgar Selwyn's "Pierre of the Plains" was the curtain raiser for the Utica troupe, which succeeds the Harder-Hall Players. The company has Feroll Moore and Warren Hughes as leads, Gregory Deane is directing; others in the company include Gene Lido, Eleanor Payne, and Maurice Penfold.

Frances Hall and Matthew Smith featured in the Elmira Majestic company.

Capt. James B. Casey of the Syracuse fire department turned professional Sunday when he opened a split week engagement at Keith's, doing a magical turn. Casey has been a favorite amateur entertainer here for years.

Bart Wright, organist at the new Brighton.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"The Squealer."
Majestic—"The Queen's Taste."
Werba's Flatbush—"The Shanghai Gesture."
Werba's Jamaica—"Eva, the Fifth."
Boulevard—"The Undressed Kid."
Shubert Brooklyn—"Wedding Bells" (musical stock).
Strand—"The Midnight Taxi."
Albee—"Perfect Crime," vaude.
Orpheum—"Stocks and Blondes," vaude.
Loew's Met—"Dancing Daughters," vaude.
Fox—"Me, Gangster," stage show.
Mayfair — "Naughty Cinderella" (stock).
Rivera—"Laff That Off" (stock).
Fulton—"Tenth Avenue" (stock).
St. George Playhouse—Double feature.
Momart—"Modern Du Barry."
Empire — "Bowery Burlesquers" (bur).
Casino—"Brooklyn Belles" (stock bur.).
Star—"Frivolities of 1929" (bur).
Gayety—"Best Show in Town" (bur).

Three new shows hit town this week: "The Queen's Taste," Shubert's new musical comedy, at the Majestic; "The Squealer," Mark Linder's play produced by Jack Linder, at Werba's Brooklyn, and "Undressed Kid," Crew's play at the Boulevard.

Two new attractions slated for next week: "Congal," with Helen Menken, at the Majestic, and "She Got What She Wanted," at Werba's Brooklyn. "Her Unborn Child," due at the Boulevard, and "Cross My Heart," at Werba's Flatbush, are also listed.

Shubert Brooklyn, after a three weeks' close, has dropped legit attractions and starts this week with the Lewis Players in "Wedding Bells," musical, and pictures. Three shows scheduled daily with 50 cent top.

Majestic, usually dark on Sundays, started last Sabbath using two feature pictures.

Joseph Urban was called in to redecorate the grill room of the Bossert, which opened last week.

Funeral services were held last week for Frank Kilholz, former manager of the Grand Opera House and the Orpheum at Fairchild Chapel, this boro. He died of a heart attack and his body was cremated. He is survived by a daughter who lives here.

Residents of Brooklyn Heights, where the stronghold of old Brooklyn's aristocracy still exists, have been up in arms over the prospective arrival on Henry street of a cabaret. They stormed License Commissioner Quigley's office last week asking him to refuse the Orient Inn a license.

Inn is right in the heart of many churches and the civic organizations feel that this place would lower the quality of the neighborhood. Commissioner Quigley reserved decision on the application for the cabaret license.

BALTIMORE

Norman Chaney has been contracted for work in Hal Roach comedies by virtue of his resemblance to the "Fatty" of "Our Gang" fame.

Chaney was one of the troupe in the recent "Our Gang" publicity contests. Chaney, 11, leaves for the Coast this month.

JERSEY CITY

Jersey City, Nov. 6.

Christopher Morley is in the part of Romsteck, the major domo, in his own play, "Pleased to Meet You," at the Rialto in Hoboken. The sudden death of Dennis Cleugh last Friday necessitated this move. Morley's doing well, too, playing the part easily.

Al Belasco, master of ceremonies, at the Stanley, went out at expiration of contract. Successor is Benny Ross. Charlie Melson will continue to alternate at Stanley and Branford, Newark.

Fourteen houses here continue boycott of Jersey Journal over attack controversy. May be compromise after the political battle is over tomorrow. Jack Keale using radio for State advertising, with papers out.

PORTLAND, ORE.

Portland—"Out of the Ruins."
Broadway—"Wedding March."
Oriental — "Companionate Marriage."
Pantages—"Red Lips."
United Artists—"Battle of Sexes" (2nd week).
Music Box—"Singing Fool" (3rd week).
Blue Mouse—"Land of Silver Fox."
Dufwin—Henry Duffy Players.

Max Bradfield is the new orchestra leader at the Broadway. Georgie Stoll has left for California.

George Cleveland, director with the Henry Duffy Players, now assigned as permanent local Duffy director.

Sam Flint and Ella Ethridge, character man and second woman, have arrived here to rehearse the Duffy production of "Magnolia" next week. They came from San Antonio, Tex.

What The London Dailies Think Of

VAN AND SCHENCK

THE "DAILY NEWS AND WESTMINSTER GAZETTE," OCT. 9

VARIETY BY WIRELESS

MUSIC HALL STAR TURNS TO BE BROADCAST

VAN AND SCHENCK TO BREAK THE BAN

Negotiations are practically concluded between the B. B. C. and the General Theatre Corporation for broadcasting a performance by Van and Schenck from the Palladium on Oct. 22.

Van and Schenck are highly paid American vaudeville artists, who harmonize songs at the piano in the manner made familiar by the colored singers, Layton and Johnstone, and the Englishmen, Flotsam and Jetsam.

The significance of the arrangement (writes our Radio Correspondent) lies in the fact that it will be the first broadcast of excerpts from the variety stage apart from the Royal Command performances of 1926 and 1927.

In the past, the leading theatrical directors have been against the broadcasting of "turns" from variety shows, and artists signing agreements for the music halls have been banned by the management from performing for the B. B. C. It is hoped that the Palladium broadcasts will see the beginning of the end of this ban.

In a statement issued yesterday, the B. B. C. says: "The possibilities of arranging further broadcasts at intervals from the stage of the Palladium are being discussed by the B. B. C. and Mr. Black, of the General Theatre Corporation."

SUNDAY "REFEREE," OCT. 7, 1928

It has so frequently happened that famous American variety artists on making their London debut have minimized their chances of complete success by lack of wisdom in the choice of their material that I have on many occasions urged all such to take counsel on this very important subject before facing a London audience. I was, therefore, very glad to hear that Van and Schenck, who come to us from America with the reputation of being the most popular double singing act in the United States, and whose preliminary paragraphing had led us to expect a turn quite out of the common ruck, had tried out their songs at a suburban place of entertainment before opening at the Palladium last Monday.

* * *

I understand that the try-out resulted in the rewriting of some of their lyrics, but that process was not carried nearly far enough, for quite a lot of their material at the Palladium would be more or less unintelligible to patrons not of the Chosen Race, all classes of which have remained such faithful patrons of this music hall. Van and Schenck, who remind me somewhat of the Two Bobs minus some proportion of the joyous personality which pervaded all the stagework of the latter pair, scored with that already hugely popular number, "Stay Out of the South," and I dare say they will become a great success on this side when they have become thoroughly acclimatized.

"DAILY MAIL," OCT. 2

U. S. SINGERS' LONDON HIT

EX-TRAMWAYMEN

By THE THEATRICAL CORRESPONDENT

Two men who used to be a driver and a conductor on American trolley cars—tramway cars—made a big hit on their first appearance on the London variety stage last night.

They are known as Van and Schenck and are at the Palladium. They have a budget of good songs, which they know how to sing. They may become a very popular pair in this country.

"THE DAILY MIRROR"

LONDON WILL LIKE THEM

The Kit Cat restaurant got into its autumn stride with a sort of theatrical gala night, many well-known stage people turning up to welcome Van and Schenck, the American singers who used to be tram conductors and now earn six hundred pounds and more a week.

London will like them. They make of their songs little character studies—Irish, Jewish or Negro, as the case may be. They are good actors and do not get monotonous, as do so many of the "jazz" singers. The song which went down best was a comic love number, and Van told me afterwards that he had been singing it in the States for fifteen years!

"EVENING NEWS," OCT. 1

TWO SHY AMERICANS

Secret London "Try-Out" of a Very Expensive Variety Turn

From "The Stroller"

America's most expensive double-act variety turn, known as Van and Schenck, has arrived in England.

Nervous of appearing before a British audience, the artists sought the advice of Mr. Henry Sherek and appeared unheralded at the Wimbledon Theatre on Saturday night, their turn being interpolated in the revue from the Duke of York's Theatre, "Many Happy Returns."

Mr. Sherek told Van and Schenck that some of their songs would have to be rewritten to make them intelligible to a British audience. The names of President Coolidge and Al Smith disappeared from their material, and Mr. Baldwin and Lord Birkenhead were substituted.

The audience gave the two artists an excellent reception. Van and Schenck appear at the London Palladium and at the Kit Cat Restaurant tonight.

"VARIETY"

Real Vaude This Week at Palladium

London, Oct. 2.

This week's bill at the Palladium is regarded here as vaudeville at its best, with Van and Schenck easily the best headliner the house has held since returning to variety programs. Latter team, opening to a reception, worked into a riot, doing encore after encore and finally winding up by singing a couple of numbers from the orchestra pit. The boys are booked on this site for two weeks, but should be handcuffed to the theatre.

Van and Schenck are currently doubling at the Kit Cat, where they are booked for four weeks. Practically offering an all-Yiddish routine on this restaurant floor last night, the pair scored the biggest hit since Soph Tucker's final appearance.

"ERA," OCT. 3

The "big noise" of this week's program is Van and Schenck. They justify the use of the adjective "arresting." At first sight they seem to have walked straight out of those daily cartoons about "Pop" or "Bud" which appear in American papers and are imported into England. Their voices and grimaces are in keeping with this illusion, and one of them—the accompanist—remains so to the end. But the one who does not play the piano becomes more and more human. We get to like him so much that nothing will satisfy us except to stand by his side at a bar and discover what he will have; he is that sort of man. They are very skilled in byplay. What a lot there is in "I'm Her Boy Friend Now" cannot be guessed until you have seen each of them mourning for the other over this piece of amatory good fortune.

Dick Henderson is the life and soul of the party. He takes so easily to these ideas of "quick-running" and "introductions" that the audience feels as grateful to him as if he were the host and we were his guests. In his own act, he shows what speed is; "other jokes will follow in rapid succession," he says in jest, and they do in earnest.

"DAILY EXPRESS," OCT. 2, 1928

TRAMCAR MEN AS A VARIETY TURN

AMERICAN COUPLE'S SUCCESS

Van and Schenck, who started singing songs together while they were driver and conductor on the same trolley car in Brooklyn, topped the Palladium bill last night, described as "the world's greatest entertainers."

Nineteen years ago they used to sing to the people driving home on the last tramcar. This week they are earning £600 by doubling at the Palladium and in a midnight cabaret.

They are a white Layton and Johnstone, an American Flotsam and Jetsam. One, with a thin tenor voice, sits at the piano looking like a love-sick Melville Gideon. The other, a much larger man, with a deep voice, sings in dialect—Italian and Jewish.

Sensation of the Season

Both are clad immaculately in evening dress. They sang five or six songs, scoring an enormous success. They will be the evening party sensation of the season. H. S.

BOOKED KEITH CIRCUIT FOR A WHOLE YEAR

Opening November 11, Palace, Cleveland